

Saturday 23 May 2015

£400 DSLRs

Great image quality and advanced features are now cheaper than ever. We compare three options



Amateur Photographer

Passionate about photography since 1884

Mystical mono

How **Russ Barnes** adds an ethereal quality to his b&w landscapes

Lost archive

The Beatles and **Helmut Newton** star in a treasure trove found after 50 years



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I love historic images, so I was thrilled when our colleagues at *TV Times* popped round to see me with a box of prints and negatives that had recently been returned to them from some basement storage, where they had languished for decades. Inside were amazing pictures of The Beatles and numerous other stars, past and present, taken in the 1960s, which had not been seen for nearly 50 years, plus a Helmut

Newton fashion shoot. Even better were the contact sheets, marked up with chinagraph pencil, and it was fascinating to go through the *TV Times* archive to see how they ended up being used on the cover. It's sobering to think how they could so easily have been thrown away, and I wonder what would have happened to them had they been stored as JPEGs on obsolete hard drives instead of prints and negs in cardboard boxes. We look at the images on pages 31-33. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© FABRIZIO ARA

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Untitled by Fabrizio Ara

Sony NEX-6, 50mm, 1/400sec at f/1.4, ISO 100

This beautiful image by Fabrizio Ara is an unconventional portrait of his girlfriend Flaminia. It was shot with a Canon FDn 50mm f/1.4 and a Zhongyi Lens Turbo focal reducer that intensifies the light passing through the lens to create the effect of reducing the focal length of the lens, thereby producing a wider angle of view as well as allowing greater

control over depth of field. This has resulted in a dreamlike bokeh effect.

'In my shots I try to represent a dystopian world,' says Fabrizio. 'I like anything that is about non-comformity, like overturned flowers or dead animals.'

It's an unusual approach to image-making, but the results speak for themselves.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

BIG picture

Coastal racehorse training in Bridgetown, Barbados

➤ Bridgetown is the capital and largest city on the island of Barbados in the North Atlantic. As well as being a stunning tourist location, the city is home to the country's horse-racing circuit. Horse racing in Barbados first began in the 1840s and it now takes place at the Garrison Savannah Racetrack. If you're on your way out there for a holiday, the summer racing season is just gearing up. Racehorses stabled at the Garrison course are taken by grooms to the sea for aerobic exercise and muscle recovery. Trainers consider the aerobic exercise a break from track work and the monotony of being confined to the stables, and vital to the horses' fitness preparation for competitive races.

Words & numbers

The camera is an instrument that teaches people how to see without a camera

Dorothea Lange
American documentary photographer
1895-1965

£5,000

Maximum amount a person could have been fined for taking a selfie in the polling booth during May's General Election

© MICHAEL STEELE/GETTY IMAGES

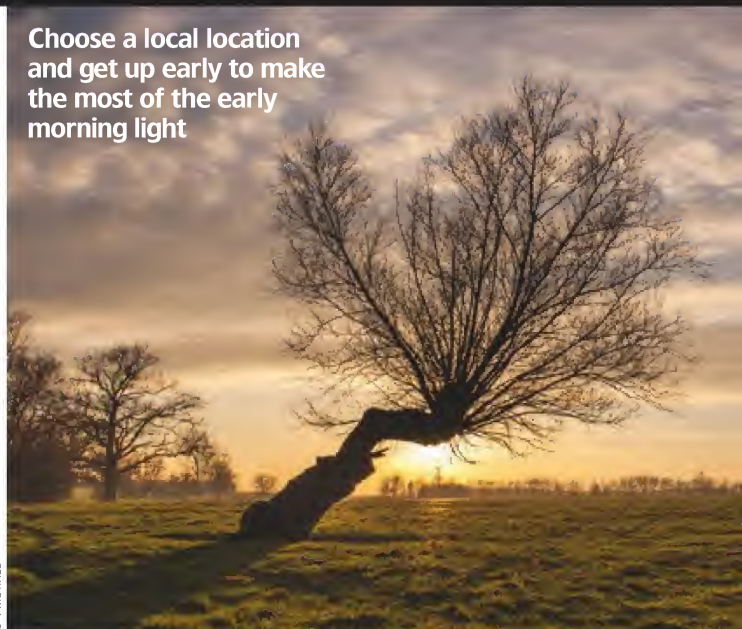


WEEKEND PROJECT

Keep it local

There's no denying that visiting a new location can be incredibly inspirational and it often provides a sometimes much-needed shot of creativity that might otherwise be missing. That said, with demands of family life and other commitments, it's not always possible to travel around the country to shoot a new spot. Rather than giving up and keeping your camera tucked away in its bag, why not focus on the landscape and locations near you? With a keen eye and the right conditions, you'll be surprised by the images you can achieve close to home, while you can be back in time for *Saturday Kitchen Live*. This is a great way to push your creativity that bit further, and, since you are close to home, if the conditions aren't quite right, you can easily pop back later.

Choose a local location and get up early to make the most of the early morning light



© PHIL HALL



1 The landscape is constantly changing, so always pay attention to it. Some spots will take on a new quality that will then fade away, so make mental notes and pinpoint where you want to shoot at the weekend.

2 Get up early in order to make the best of the first light – if it will benefit your shot. With your location being only a short walk or drive away, at least you won't have a long journey ahead of you.

3 Don't be afraid to experiment, especially with your framing. Try shooting down low to get the vegetation in, or pick out elements in your composition and opt for a shallow depth of field to really draw in the eye.

4 Why not set yourself a challenge and return regularly to the same location time and again? Shoot from the same spot or work the scene so that you come away with a completely different shot each time.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Fujifilm settlement

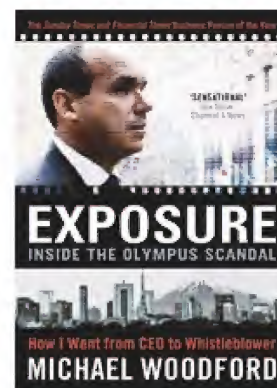
A US jury has ruled that Levono-owned mobile company Motorola has infringed on a Fujifilm patent and ordered a damages payment of \$10.2 million (£6.7 million). The patent is related to the conversion of colour images to monochrome. A Motorola spokesman said the firm was 'evaluating [its] options' in relation to the ruling.

Kickstarter drone

A Kickstarter campaign from CyPhy Works for a 'reinvented' LVL 1 drone reached its \$250,000 goal in just four days. On the campaign page, CyPhy Works claims that its new 'Level-Up' technology, which uses four motors, will eliminate mid-flight tilting and allow the drone to capture stable video and sharper images. Visit www.kickstarter.com/projects/1719668770/cyphy-lvl-1-drone-reinvented-for-performance-and-c/updates.



© CYPHYWORKS



Olympus payout

Olympus will pay more than £60 million to investors over the accounting scandal exposed by former CEO Michael Woodford. Ninety-two bodies took civil action over the \$1.7 billion cover-up that wiped more than three-quarters from the value of one of Japan's top companies in 2011. Olympus hid investment losses by disguising them in company accounts.

Samsung memory cards

Samsung has added the PRO Plus and Pro EVO Plus memory cards to its SD and microSD range. The PRO Plus is available in 32GB and 64GB capacities, with the 64GB version able to record up to 110mins of 4K video. The EVO Plus range is available in 32GB, 64GB and 128GB capacities. Both ranges are waterproof, temperature-proof, X-ray-proof, magnet-proof and shockproof. They will be available this month.



The 'Selfie Arm'

An American artistic duo has created the Selfie Arm, a selfie stick modelled on a human arm. Aric Snee and Justin Crowe describe it as 'a commentary on the growing selfie-stick phenomenon.' Snee and Crowe sarcastically suggest that the user can 'create fake accounts and use its finger to like all your images'. They suggest a price of \$6,200 for one of ten artist-signed Selfie Arms.



© DAVID GRIFFEN

Cornwall-based David Griffen clinched the title with 'Smoked Wings'



Food Photographer of the Year awarded to UK winner

A 'MAGNIFICENT' image by UK-based photographer David Griffen triumphed over thousands of images to win Pink Lady Food Photographer of the Year 2015.

Griffen's shot of a street chef in Kuala Lumpur, entitled 'Smoked Wings' (above), won the £5,000 top prize and came first in the Food in Action category.

A spokesman for the competition's sponsor, Pink Lady, said: 'Almost 6,500 images were entered from 56 countries... 'As ever, it was a

phenomenally high standard, making the judges' decision incredibly tough.'

Asked about being a food photographer, Griffen told organisers: 'I have a passion for both food and photography, and could not imagine doing anything else.'

'I live in a rural part of Cornwall and am surrounded by a fantastic food culture. My world is influenced by the plough-to-plate aspect.'

'I love to shoot the produce and processes as much as the finished dish.'

Commenting on Griffen's winning shot, food writer Jay Rayner, chair of the judges, said: 'The composition is fantastic: the billowing of the smoke from the smoker on one side; the billowing of the smoke from the guy's cigarette on the other.'

'And the sense of him also as a bit of an outsider. A lot of the food world is full of outsiders, people who have made their lives in kitchens because they feel comfortable in there.'

Griffen, originally from Australia and currently working on a Malaysian cookbook, said he is keen to define his own style by tending not to look at other photographers' work.

He added: 'Travel is key to refreshing my perspective; I find it invigorating and it inspires me to push the work along when I return to my Cornwall kitchen studio.'

Food Photographer of the Year has pulled in more than 20,000 images since the contest was first launched in 2012.

Judges included Jamie Oliver's photographer David Loftus, French chef Michel Roux Jnr and AP editor Nigel Atherton.

Griffen received his award at the Mall Galleries in London.

For more images visit www.pinkladyfoodphotographeroftheyear.com.



Canon revamps 50mm f/1.8 prime lens

CANON has unveiled a new 50mm f/1.8 prime lens, with an 'improved' design and STM (stepping motor) drive.

The Canon EF 50mm f/1.8 STM is an updated EF 50mm f/1.8 II.

Billed as 'an ideal second lens for anyone looking to take their photography to the next level', the 50mm f/1.8 STM features Canon's super spectra lens coating, a seven-blade aperture and 'near silent focusing'.

Canon claims: 'It's easy to capture superb portraits, or bold, artistic photos and movies with the new lens – the wide f/1.8 maximum aperture provides precise control over depth of field.'

'It gives you the creative freedom to pinpoint focus on your subject and let the rest of the frame blend into a smooth blur – instantly allowing you to draw the viewer's attention to a specific area.'

The lens is due out this month, priced £129.99.



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© SARAH COGHILL



Sarah Coghill from Denmark topped the Cream of the Crop category

Fujifilm X-T1 camera gets major AF upgrade

 FUJIFILM has announced a major firmware update for the X-T1, mainly concerned with autofocus.

One of the X-T1's biggest weaknesses is focus tracking with moving subjects, which, until now, has been limited to working with just the central AF area.

Fujifilm X-T1 version 4.00 firmware completely overhauls the camera's autofocus system.

New modes are specifically designed for moving subjects. AF accuracy has been improved, phase detection now works in lower light, and eye detection has been added for portraits.

New Zone and Wide/Tracking modes increase the coverage of AF points across the frame (the lack of which we highlighted in our review of the X-T1 in AP 15 March 2014).

Upping the fast and accurate 49-point AF system to a 77-point system, the update allows users to use Wide/



The firmware update will be out from the end of June

Tracking mode to expand coverage across the frame and more easily track moving subjects.

Zone mode allows users to specify a specific 3 x 3 or 5 x 5 focusing zone within the frame, and then instruct the camera to continue tracking a subject at the centre of this zone. Fuji says that the zones in the centre will be particularly snappy thanks to built-in phase-detection pixels.


Fujifilm has beefed up

the X-T1's ability to accurately focus with single-point AF, which divides the focusing area into smaller sections.

The phase-detection AF has been improved, with built-in phase-detection pixels carrying a detection range of 0.5EV, an improvement from the previous 2.5EV.

Fuji has optimised its algorithm for AF in Movie mode, to deliver a more 'natural and smooth' AF action for video recording.

Olympus duo includes 'world's first' f/1.8 fisheye

 JUNE sees the debut of two new Olympus Micro Four Thirds lenses – the M Zuiko Digital ED 8mm f/1.8 Fisheye Pro and M Zuiko Digital ED 7-14mm f/2.8 Pro.

Touted as the world's brightest fisheye lens, the Olympus 8mm f/1.8 Fisheye Pro (priced £799.99) has a minimum focusing distance of 2.5cm and maximum magnification of 0.2x.

According to Olympus, the f/1.8 fisheye 'opens up a new world of

creative photography, so is ideal for unique, quirky panoramas, sports action and close-ups taken from the widest of angles'.

The 17-elements-in-15-groups lens measures 62 x 80mm (diameter x length) and weighs 315g.

The 7-14mm f/2.8 Pro is the first wideangle zoom lens in the M Zuiko Pro series. Features include a manual-focus

clutch so that users can switch from AF to MF by pulling the focus ring towards the camera body.

The 'weatherproof' lens boasts a close-focusing distance of 7.5cm and will cost £999.99.

See AP 30 May for a first look of both lenses.



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

EVERYWHERE



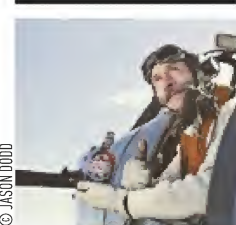
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Hasselblad Masters: Project//21

Younger readers should be aware of the Hasselblad Masters Competition Project//21 category, open to anyone under the age of 21. If you win, you'll be sponsored with Hasselblad equipment to produce images for a special Masters Commemorative book.

Until 31 May, static.hasselblad.com/2015/02/Masters-2016-Rules-Regulations.pdf

EVERYWHERE



© JASON DODD

Christopher Ward: #makesBRITAINtick

British watchmaker Christopher Ward has launched a photographic competition on Instagram asking users to submit a photo that 'sums up British personality'. To enter, visit www.christopherward.co.uk.

Until 31 May, [instagram.com/chriswardlondon](https://www.instagram.com/chriswardlondon)

Brighton Fringe Festival

You've got a little while longer to see England's largest festival of arts and culture, for which the already lively streets of Brighton will be replete with performers, displays and no shortage of things to photograph.

BRIGHTON



© PETER CASTLETON

Until 31 May, www.brightonfringe.org

NEWCASTLE



© CHRIS STEELE-PERKINS, MAGNUM PHOTOS

Chris Steele-Perkins: Korean Comfort Women

Chris Steele-Perkins' portraits of women who were 'comfort women' (a euphemism for sex slaves) in the Japanese army during the Second World War is not easy viewing, but is a vital testament to their bravery.

Until 10 July, www.universitygallery.co.uk

André Kertész in Europe

This is the first Kertész show to focus entirely on his work in Europe, and features several unknown shots that have never been exhibited or published before, including a series from England.

Until 13 June, www.jameshymangallery.com

LONDON



© THE ESTATE OF ANDRÉ KERTÉSZ, COURTESY JAMES HYMAN PHOTOGRAPHY



Viewpoint

Kevin Meredith

While the quality of images from smartphones has improved, you can't beat a real camera for real photographers

The proliferation of smartphones has introduced or reignited the love of photography with their owners, but I for one am not happy with the quality of images produced by them. Just to give you a little background, I became well known as a photographer in the late 1990s/early 2000s because I carried a compact film camera everywhere I went, and I shot a wide variety of subjects, which pretty much describes the majority of people's experiences with photography.

For a while I was seduced by my iPhone 4's camera and the fact that it would let me post an image online as soon as I took it. Sometimes, if I really liked an iPhone image, I would shoot it again on a 'real' camera so I had a higher-quality version, but I did not always do this. Unfortunately, I have a lot of images that I shot only on my iPhone, which, outside of Instagram, look a little pants. In 2013, I got my first smart camera, which enabled me to shoot DSLR-quality pictures and wirelessly transfer them to my phone for posting online. Now I have the best of both worlds – a high-quality raw file and the ability to post great-looking images online in the moment.

At the end of 2014, I acquired an iPhone 6. I was expecting to be impressed with the camera on this model, seeing as though it was generations ahead of my iPhone 4, but I was underwhelmed. Apple

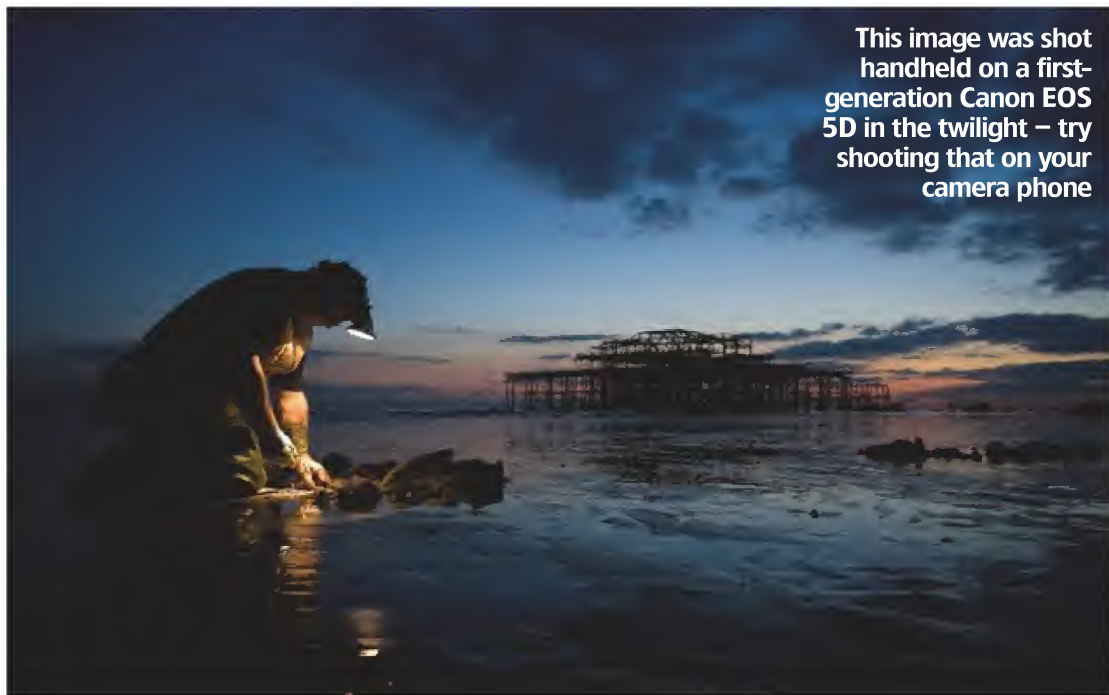
'I was expecting to be impressed with the camera on the iPhone 6'

recently released its World Gallery, which showcases 60 images that were shot with the iPhone 6. The images look great and some of them have been blown up to the size of billboards, but one thing you might be quick to notice is that all but two of the images were shot in daylight. One of the photographs was taken in Germany's bright Berlin subway and the other is of Japan's well-lit Tokyo Tower at night, so they're hardly challenging lighting conditions. None of the images was shot in low light and none of the images uses the iPhone 6's built-in LED flash.

Sure, camera phones are getting better, but I reckon for the foreseeable future a bigger lens and bigger sensor are always going to outperform the tiny cameras in phones. If you're serious about photography, I highly recommend getting a camera that can fit in a pocket or handbag – and don't let me catch you shooting on an iPad!

Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He regularly runs workshops in Brighton and sometimes further afield

This image was shot handheld on a first-generation Canon EOS 5D in the twilight – try shooting that on your camera phone



© KEVIN MEREDITH

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

New Books

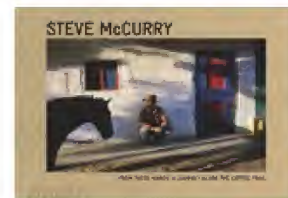
The latest and best books from the world of photography. By Oliver Atwell



© STEVE MCCURRY

From These Hands: A Journey Along the Coffee Trail

By Steve McCurry, Phaidon, £39.95, hardback, 144 pages, ISBN 978-0-71486-898-1



IF YOU had to make a guess at the number of cups of coffee consumed globally each year, what would you say? It's likely you're not even close. It is actually around 500 billion.

With such a vast consumption, it's no surprise that coffee is considered one of the world's most valuable commodities. But typically, we rarely think about the process and journey that precedes our consumption.

This latest volume from Steve McCurry features 60 images captured while on assignment to document the lives of the coffee-growing communities in South America, Ethiopia, Tanzania, India and Vietnam. It's typical of McCurry's work that where many other photographers would create straightforward and dry approaches to the subject, he creates images that each stand alone as beautiful, exquisitely composed works of art. *From These Hands* is a vital addition to the McCurry canon. ★★★★★

Africa

By Michael Poliza, teNeues, £45, hardback, 408 pages, ISBN 978-3-83279-866-6



AFRICA is a much-photographed location. Images of sweeping sandy vistas and lush savannah are in abundance, so it can often be difficult to feel excited by yet another collection of photographs. It's not that there's any lack of images to be captured; it's simply that many of them tend to seem awfully familiar.

That said, Michael Poliza has created a body of work that is very appealing indeed. The reason it works is down to the variety of perspectives. Intimate close-ups of the landscape and animal inhabitants share space with extraordinary aerial shots and, as a result, the viewer comes away with a fuller understanding of what such a beautiful continent can offer. It's a large book too, so you might want to invest in some strong shelving. ★★★★★

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50-135mm F2.8 ED (IF) DA* SDM £829 or £34.54 PM

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Form texture & tone

Discover how to create unique stand-out imagery with infrared, as expert **Russ Barnes** explains

Standing out from the crowd is not an easy proposition for today's landscape photographers. There's a lot of exceptional work around, which makes it very difficult to feel that your contribution has any impact.

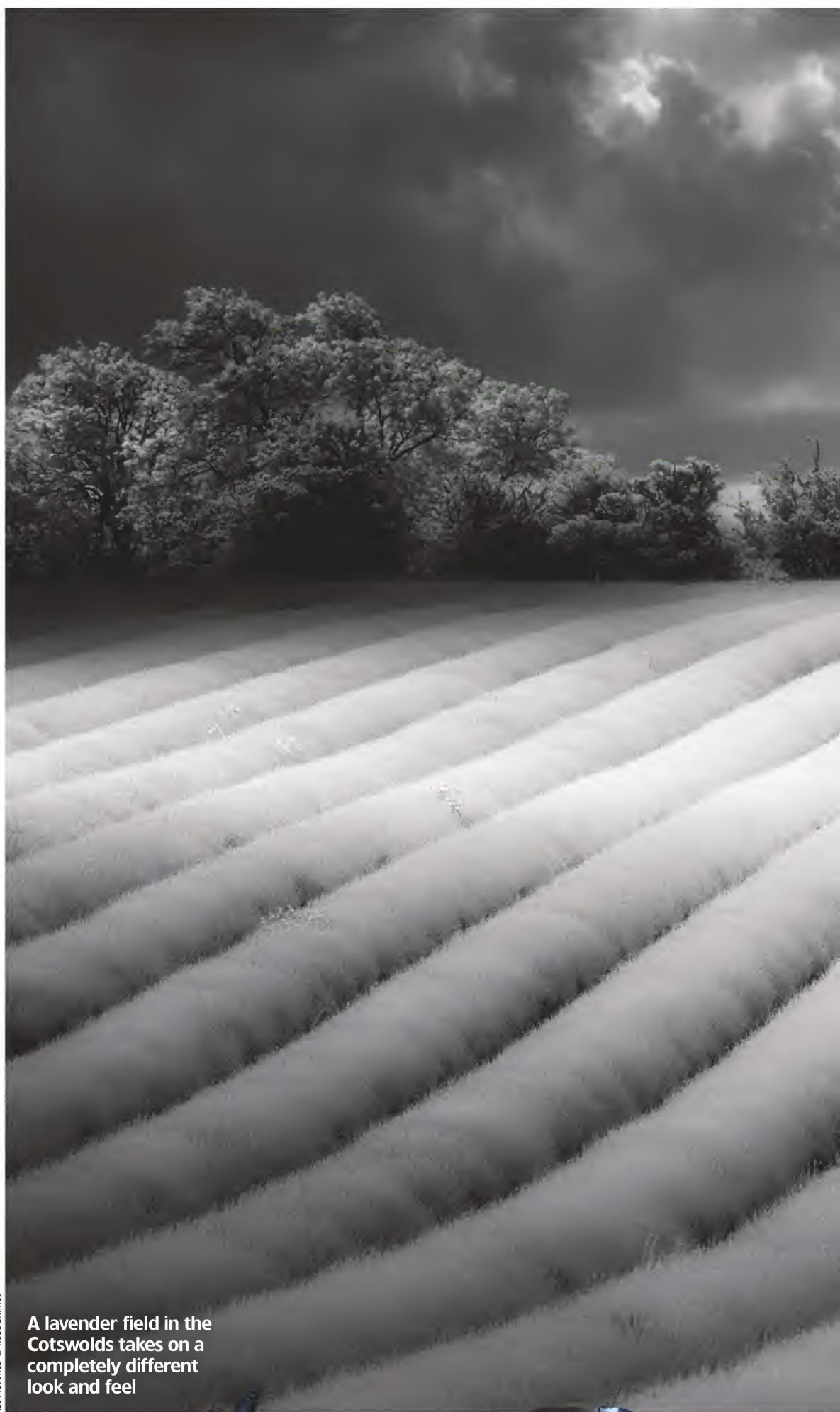
I read an interesting article on this subject recently by travel photographer Steve Watkins, who talked about taking risks in landscape photography. The context wasn't about putting yourself in any physical danger in order to capture a unique moment, but about the importance of taking risks with composition, trying a new technique and carving out niches.

I completely connected with this sentiment, as I've worked hard to stretch my comfort zone in order to exist in the relatively small space occupied by photographers who are actively trying to produce something a little different. These are principles I've bought into for a long time. In my view, if you're not testing yourself artistically then you're not growing as a photographer, so your potential is being limited by your own lack of imagination or irrational fear of failure. ➤



One of the things infrared excels at is subject separation

ALL PICTURES © RUSS BARNES



A lavender field in the Cotswolds takes on a completely different look and feel

KIT LIST



◀ Remote release

You'll probably want to use a remote timer switch to avoid vibrations and enable easy long-exposure programming. Third-party switches are cheap to obtain on the Internet.





Russ Barnes

Russ is a dedicated British landscape photographer with a particular passion for trees. Here he shows us how to think differently and creatively using infrared filters to create contrast-rich landscapes from ordinary scenes.

www.russbarnes.co.uk

▼ Compatible lenses

Checking your lenses against a hotspot database such as www.kolarivision.com/lenshotspot.html is highly recommended. Not all lenses perform well with infrared, particularly at smaller apertures such as f/11-f/16.



◀ Infrared filter

If you're starting out, an infrared screw-on filter is the way to go. You'll need to pick a filter size to fit your chosen lens, but the Hoya R72 does the job nicely.



◀ Conversion

If you are confident that infrared is going to form a large part of your portfolio, consider a 720nm sensor conversion instead of a screw-on filter to avoid perpetual long exposures.



Shooting under the midday sun produces much more pleasing tones than normal



I waited and waited for the right day, side light, broken cloud and leaf growth for this shot



Foliage turns to white, producing a ghostly effect and unique tones that set it apart

➤ This is where infrared photography wandered into my consciousness and piqued my interest. Monochromatic images had captivated me for years, and it struck me that this was a medium where you can really focus on the core structure of a subject – its form, texture and tone. Sometimes I've felt that my black & white images have lacked a certain something, and I found myself looking for a technique that could not only support strong composition, but also had the potential to transport the viewer to another place. Perhaps it was somewhere that could be described as bordering on fantasy.

Unique vision

Infrared squarely delivers for me in this respect and I love the idea that while you get to photograph real things and real places, you produce an almost unreal vision in the final frame. Best of all, there aren't that many photographers who seem to pursue it as a technique, so it's an opportunity to draw some interest and, with a bit of practice, create some stand-out imagery. It's not infrared for the sake

of infrared, though, as I'm not a fan of so-called 'false-colour infrared'. Rather, my interest has been all about manipulating the technique to create contrast-rich monochromatic photography.

So when and how does infrared really come into its own? As many landscape photographers will probably agree, summer is usually their least favourite time of year. Ridiculously early sunrise times, harsh light lasting up to 18 hours a day and testing heat – it's not where we really thrive, and many will sit out the days patiently waiting for sunset or even longer until autumn begins.

But this is where infrared is a true game changer – the more light the better. Shooting at midday in the fabulous wilderness of Exmoor National Park in south-west England during a roasting spell in June last year was an absolute boon, and I got some of my favourite images of the year. I can't wait to go back.

'I love the idea that while you get to photograph real things, you produce an almost unreal version in the final frame'

At last I have something to keep me completely occupied and focused through the long summer days, with the opportunity to make something just as artistic as any other season in the year.

The other true key ingredient is foliage, and fortunately the landscape is stuffed with things that are full of chlorophyll, the agent that makes things green and reacts very nicely with the infrared spectrum. Where there is green you have the potential to make white, and where there is blue you have the potential to make black. There are many other factors, of course, but hopefully you can start to imagine what sort of world you can depict in photographs with that sort of recipe.

Worth the effort

It would be fair to describe the technical side of infrared as containing an amount of complexity, but anything worth doing isn't always easy. If it were, everyone would



already be doing it. There is a tick-list of resources that you will want to read about on this subject, but fortunately there is extensive online content. An amount of post-processing of images is certainly involved, so shooting raw files is essential, while some understanding of setting a manual white balance is required (if using an infrared screw-on filter, set it to 2,500K or the minimum your camera supports). You will also want to have a look into ‘infrared hot spots’ for your existing lenses (unfortunately, infrared light doesn’t necessarily transmit well through certain lenses) and focusing with infrared enters new territory (using live view is best). Finally, you will need to buy an infrared filter.

Accessible

However, the whole infrared technique is very accessible. My first purchase that propelled me into infrared was a second-hand Hoya R72 (720nm) filter on eBay that cost me £20. It’s a screw-on filter, so it goes in front of your lens and is akin to using 10-stop neutral density glass,

although there is no neatly defined exposure table to work off because infrared is a very much more random world than that. Nonetheless, this filter gets a top recommendation from me if you’re just starting out. Second-hand bargains are hard to find, but it’s a lot cheaper than buying a fully converted camera with its sensor adapted that allows you to take ‘normal’ exposures with more light entering the lens.

It’s been a journey to get to the point where I know what to expect, how best to manipulate a scene and what sort of kit works best. I went from my Hoya filter to getting a Nikon D7000 converted and then a year ago went ‘all in’ and converted my Nikon D800 with a 720nm filter.

There’s no going back on a sensor-level filter conversion so it was a big step, but I have no regrets. I used Advanced Camera Services (www.advancedcameraservices.co.uk), which supplied me with an excellent product and service. A DSLR sensor conversion will cost around £300 when you’re ready to make that final commitment. ➤



Focusing

YOU’LL need to take extra care with focusing if you’re using an infrared filter, as lenses are designed to focus on visible – not infrared – light. To compensate for this, it’s advisable to offset your focus. While not so prevalent on modern lenses, many optics carry an infrared focus marker to indicate how far you must offset your focus to compensate for infrared light. This is merely a guide, as it will vary depending on the filter you use, and so long as an aperture of around f/8–f/11 is used it should be enough to ensure that the depth of field is sufficient to be maintained throughout the scene.



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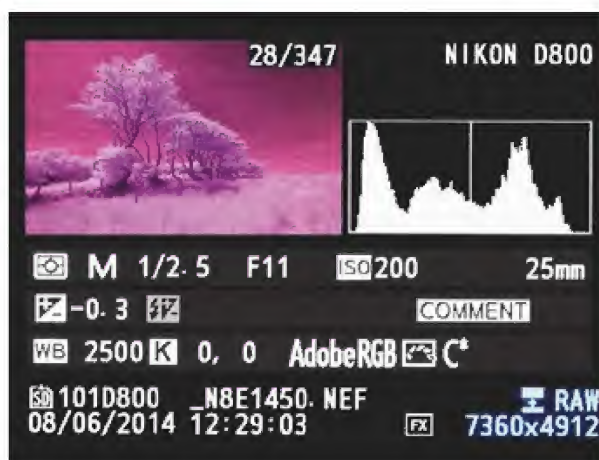
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New eyes for industry

STEP-BY-STEP INFRARED

HERE I'll go through the processes needed to get from a somewhat pink raw file to a nice contrasty monochromatic image, but before I do that it's worth reiterating some thoughts on composition.

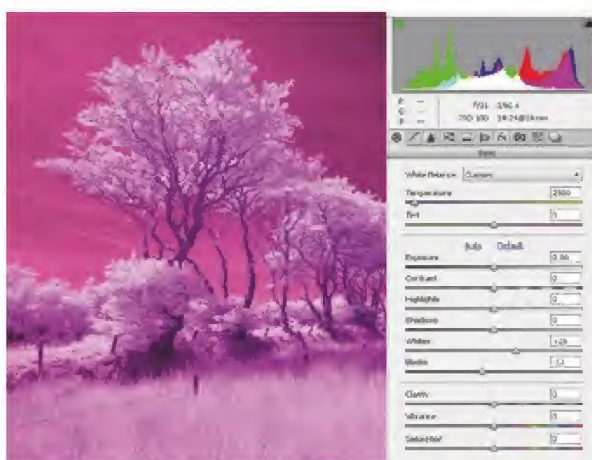
Shooting infrared really shouldn't change the conventional approach to creating a compelling photograph. Use shadow to create depth, and be aware of your subject matter, the position of your light source and what you want your final frame to say.

A lot of infrared images I see are tonally flat and compositionally weak because the photographer has got carried away with the fact they are using the infrared spectrum and forgotten about everything else. Owners of 10-stop neutral density filters have occasionally been known to have a similar tendency, so remember it's not about the technique, it's about showing your subject in the most captivating way possible.



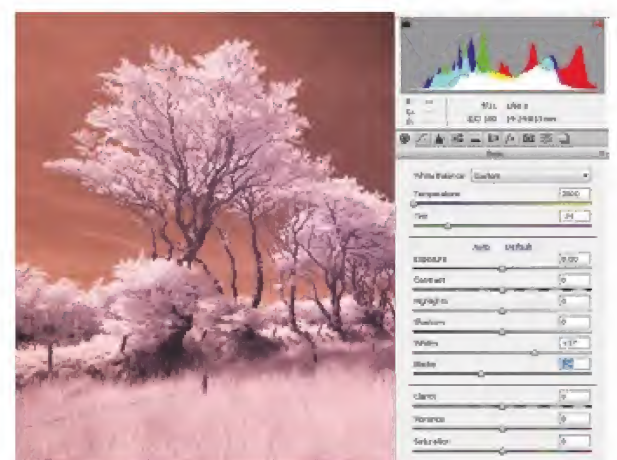
1 Taking the shot

Don't be alarmed – if you're using a filter like the Hoya R72 this is what your file is going to look like. Use a tripod, a low ISO sensitivity, focus via live view and 2500K white balance. It's trial and error on the exposure time. Check your histogram to ensure you don't blow your highlights.



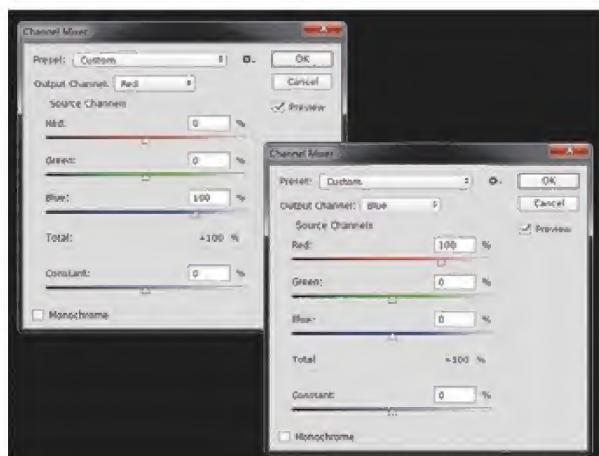
2 Open the raw file

Opening the raw file in the Adobe Camera Raw interface in Photoshop gives us our first chance to improve the shot. The base image will have relatively low contrast and a heavy pink cast. Use this opportunity to remove any sensor dust using the Spot Removal tool.



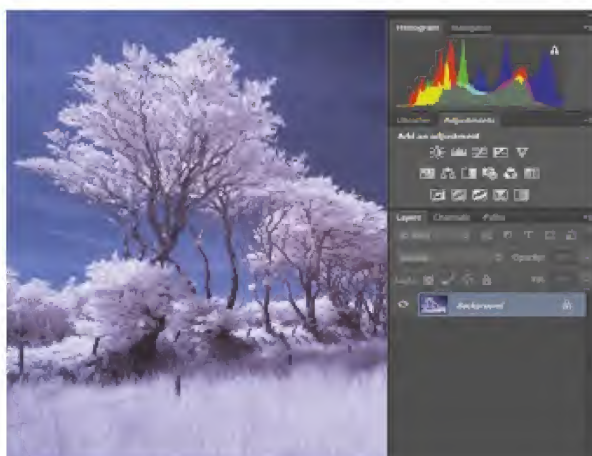
3 White balance adjustment

Now take the White Balance Eyedropper tool (3rd tool from top left) and click the foliage areas in the frame to neutralise the white balance and deal with the heavy pink cast. Capture NX for Nikon cameras also completes this task exceptionally well. Increase the Whites and deepen the Blacks using the sliders.



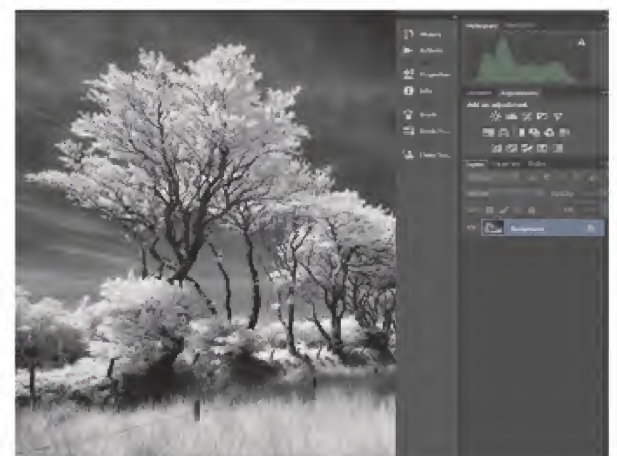
4 Colour channel changes

Now open the image in the full Photoshop interface. Go to Image>Adjustments>Channel Mixer and make the changes as shown above in the Red and Blue colour channels. Creating a Photoshop Action for this step is useful. The result will be something that's starting to look more usable.



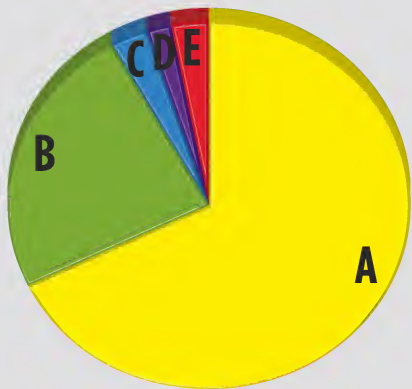
5 False-colour infrared

At this point your file should look something like the image above. This is where you can choose to explore false-colour infrared and experiment further or convert the image to mono and work on tonal contrasts. I use Silver Efex Pro 2 as my mono conversion tool of choice.



6 Final frame

This is the end result, and one I'm particularly happy with. Taken on Exmoor with the Nikon D800, I love the fine details on show here. I used the bright light in the middle of a summer's day and still got an abundance of tone, texture and dynamic contrast thanks to my positioning.



In AP 2 May we asked

Are you concerned with losing your digital images?

You answered

A Yes	68%
B No	24%
C It's never crossed my mind	3%
D I don't shoot digital	2%
E None of the above	3%

What you said

'No, because I use a cloud back-up storage solution that ensures my files are stored in such a way that even if a single data centre goes down my photos aren't lost'

'I have a mild obsession with saving files on memory sticks, removable storage and CDs, but I am very fearful of trusting cloud storage for fear of not only loss but pictures being obtained without permission and used for commercial purposes'

'Yes, I am concerned. I do have a back-up strategy, using an external hard disk, but no back-up strategy is perfect, and I feel slightly guilty about not doing it as often as I should'

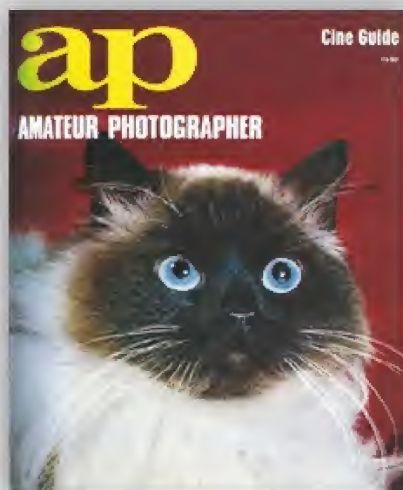
Join the debate on the AP forum

This week we ask

Would you ever have a camera converted for infrared use?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 2 May was the Pentax Q10. The winner is Alain Van Der Doodt from Belgium, whose name was picked at random.

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LETTER OF THE WEEK

Printing precious memories

I fully endorse Roy Sealey's *Viewpoint* in AP 2 May. I got into the habit of a 'I will do it next week' routine, then one day my hard disk crashed. All my photographs were gone, and were irrecoverable – I lost years of precious memories. Now I don't back up, I print them off as A4 for 'good' photos and 6 x 4in for snapshots. The reason I do this is that technology is constantly changing, disks deteriorate, and one day you will not be able to read them, as the software will not read your disk. At least I will still be able to scan them, and I am helping paper manufacturers remain in business. Remember Kodak – that was a huge loss for photography in general.

Christopher Lloyd, West Midlands

On the other hand, I met a photographer the other day whose house burned down 20 years ago and he lost every print and neg he had

ever shot up to that point! On balance, though, I think prints are more likely to be seen by future generations than JPEGs on hard drives. In an ideal world, we'd print everything of value and save a copy to the cloud, as well as keeping it on a hard drive, but that's a lot of hassle and expense – **Nigel Atherton, Editor**

Time to return to the trusty method of printing on paper?



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Fair enthusiasts

I have been a reader of *Amateur Photographer* since 1969, and I remember thinking I was very lucky to live in Surrey as there was usually a camera fair being held in or around London.

When I moved to Northern Ireland in 1996, I took up photography again with a passion but found that there are no camera fairs over here. There is only one dedicated photographic shop that advertises, and that is Calumet of Belfast.

If I require any photo gear, it has to be bought from Calumet or online, and since it is the only photo shop it has the monopoly. Anything to do with photography has to be done online – I have no other option. It would be nice for someone to set up a camera

fair so we can buy equipment, exchange thoughts and generally just have a good old chinwag about photography. I live in hope.

Alan Smyth, Co Armagh

Any readers in Northern Ireland fancy setting up a camera fair? If there are a few of you who want to buy and sell gear, or just meet up and have a chinwag, why not start a thread on our forum and see if you can arrange something? – Richard Sibley, deputy editor

Those were the days

Reading Tony Kemplen's article on the Halina 35X (*Viewpoint*, AP 21 March) took me back to 1961, when my dad bought his 35X from a mail-order catalogue. It cost £6 13s 6d, or 20 weeks at

6s 8d (33p). I can assure Tony that the stiff focusing was not due to its age, as they were like that straight from the box.

The red dot on the Halina could, suggests Tony, have been copied from Leica, but Leica did not use the red-dot emblem on cameras of this period. This begs the questions: When did Leica adopt the red dot? And could it really have been copied from the Halina?

Moving forward to 1962, I purchased my first real camera, a second-hand FED 3, for £10. The Russian FED and Zorki could truly be called the 'poor man's Leicas', as was the Kiev with the Contax. The British Leica copy by Reid, with Taylor Hobson lens, costs considerably more than the real thing.

DK Baddeley, Shropshire

Lighten the load

Photo backpacks come in many different sizes and weights. The ones from the best makers are excellent, but can be heavy. I had one that weighed more than my camera with lens attached.

As most lenses come with a pouch or case, and a neoprene camera cover can be purchased for around £12, why not use this combination with an ordinary backpack costing around £10? The camera and lenses will be protected by their own cases so partitions will not be needed.

The other plus side to this is that it will not be obvious that you are carrying expensive camera equipment and therefore are less likely to get mugged for it.

I own camera bags by Billingham and Lowepro, but use a backpack from Sports Direct on most occasions as it is much lighter than the other two bags. When out and about, weight of camera equipment can be a problem, especially for an old man like me, so why not try to lighten the load?

Gerry Rayner, via email

That's another good tip, Gerry! Keep them coming, people – Richard Sibley, deputy editor



John Duder's classic Contax RTS and inspirational 'how-to' book

Porsche handling

I shared Graham Buxton-Smith's delight (*Letters*, AP 9 May) at seeing Ivor Matanle's write-up on the Contax RTS in AP 25 April.

Like Graham, I still have the RTS I bought in 1976, and I still use it. Although I have continued to buy Contax gear over the years, my outfit is nowhere near as extensive as his, but it remains unrivalled for a stripped-down yet responsive feel. That Porsche background shows in the ergonomics!

It has occasionally let me down – notably the night before the first wedding I ever photographed, when the electronics died. I therefore suffered the terminal embarrassment of being an

official photographer shooting with an Olympus 35RC, attached to a Metz shoulderpack flashgun.

The same summer that I bought my Contax, John Hedgecoe published *The Book of Photography*, which changed all the other 'how-to' photo books. That and my RTS were an inspiration.

As Nigel Atherton noted, the RTS II was also lovely – operationally slightly better, with a shutter lock (so you didn't drain the battery by accident) and less fragile shutter curtains, but not quite such a pure beastie. After all, if you have a camera, why would you ever want it switched off and be half a second less ready to shoot?

John Duder, West Midlands

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In next week's issue On sale Tuesday 26 May

APOY results

We reveal the winning abstract images from round 2 of APOY

From b&w film to digital colour

Paul Gallagher tells AP about his transformation from shooting landscapes in black & white with a large-format film camera to shooting in colour using a DSLR

Pentax KS-2

We test the latest Pentax mid-range DSLR, which, at just £599, offers excellent value for money

Flawed portraits

How to use lens distortions and effects to add impact to your portrait images



Open season

The Open and Mobile results have now been revealed for the 2015 **Sony World Photography Awards**. We take a look at the winners from each category

This year's Sony World Photography Awards followed a similar path to previous years. While all eyes were on the winners of the Professional category, it was, once again, the amateurs in the Open category who produced the most impressive images. There were 79,264 entries for the Open category, and the judges (including AP Editor Nigel Atherton) faced the daunting task of whittling down the submissions to a list of ten category winners.

The overall Open winner for 2015

is Armin Appel from Germany, with his stunning graphic image taken while paragliding (see page 20). This year also saw the introduction of a Mobile category. The winner is Turi Calafato from Italy, with his vivid beach image (see page 23).

We'll take a look at the Professional winners in a forthcoming issue, but for now have a look through the Open category and then, if you're feeling inspired, get out there with your camera and see what you can find. You never know, you could see your image on these pages next year.

Winner Open Arts and Culture Héctor Muñoz Huerta Mexico

'I have been snapping pictures of street performers for a couple of years,' says Hector. 'On 31 January last year I was heading downtown with my family when I found these graffiti artists working on a large mural that I had spotted a few days before. I asked my wife to wait for five minutes and I started shooting. These boys are very talented and have been replacing ugly tag-patched walls with murals in the surroundings of the San Gregorio neighbourhood for some years.'



Winner Open Split Second Jaime Massieu Marcos Spain

⬆ 'I had been making a video of the Basketball World Cup in Madrid and waiting for people to get into our stand,' says Jaime. 'Suddenly, the stand was empty. I looked around and saw these amazing Hungarian guys jumping.'

I only had my wideangle lens for the video, but luckily I saw a guy I knew with a 70-200mm lens. I asked if I could borrow it, and all I had to do was press the button. This was the first time I had tried my hand at taking a sport picture.'

© JAIME MASSIEU MARCOS, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

© HÉCTOR MUÑOZ HUERTA, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS





© SALEH ROZATI, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Winner Open People Saleh Rozati Iran

‘This photo was taken in front of St Charles Church in Vienna, Austria, and depicts a fictional person, Don Bohlul, the Don Quixote of the Orient,’ says Saleh. ‘Many people considered him to be crazy, but he made a number of philosophical and meaningful statements. This photo is part of my Don-Bohlul series, which is based on a satirical imaginary story.’



© YASEN GEORGIEV, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Winner Open Travel Yassen Georgiev Bulgaria

‘I was on a skiing holiday with friends in Borovets, which is one of the most famous ski resorts in Bulgaria,’ says Yassen. ‘The last night before we left I was looking out of my hotel room and saw this scene. It was such a calm atmosphere that I decided to take a picture. I wanted to catch the snow and bring atmosphere to the photo, so I turned on the flash. That’s how I made this amazing landscape.’

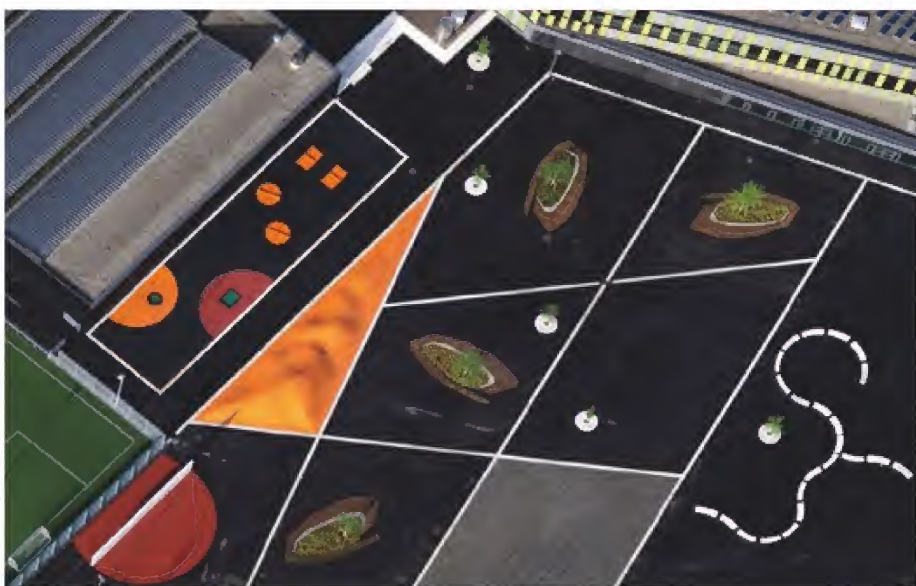


© WILSON LEE, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

‘The eye contact between the viewer and child is an important element here... the eyes allow a feeling of real empathy’

Winner Open Smile Wilson Lee Hong Kong

‘Simplicity is happiness,’ says Wilson on this shot. ‘The natural light of this scene has really served to emphasise the mother and child, and introduce a warm feel to a shot that largely consists of cool colour tones. The eye contact between the viewer and child is an important element here. The eyes draw the viewer into the shot and allow a feeling of real empathy.’



© ARMIN APPEL, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Overall Winner of Open Category Armin Appel Germany

‘I took this image while paragliding over Räumliches Bildungszentrum, in Biberach an der Riss,’ says Armin. ‘It was an early morning in May. It had rained all night, and the conditions were perfect to get good contrasts. I took five flights between 2013 and 2014 in an attempt to get the perfect shot, with perfect contrast and shadows, until I finally got it that morning in May 2014.’



© ANTOINE WEIS, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Winner Open Nature and Wildlife Antoine Weis Switzerland

‘The image depicts a grey pelican,’ says Antoine. ‘The shot was taken in January 2014 in Colombo, Sri Lanka. The tension in the picture arises from the opposition of the bird’s round shape against the predominantly horizontal and vertical structures of the man-made buildings, together with the animal’s seemingly lost and seeking gaze and its “weird” posture.’



PHILIP VOLKERS ARPS Haljón Drögn

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© NORMAN QUINN, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Winner Open Panoramic Norman Quinn United Kingdom

‘The two great yellow-painted gantry cranes, called Samson and Goliath, have become icons of Belfast, dominating not just Queen’s Island but also the entire city skyline,’ says Norman. ‘The image itself was taken at sunrise on a particularly wet day, and I had to lie flat in a puddle as low as possible to the ground. It is a series of images stitched together in editing software to create an impressive colourful panoramic.’



© AKO SALEMI, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS



© NICK NG YEOW KEE, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Third Place Mobile Phone Ako Salemi Iran

‘A boy plays with his goat in the backyard of his home in a small village in north-east Iran. Shooting from this perspective has allowed the scene to take on a strangely abstract quality. This is heightened by removing the colour tones from the scene. It is only after repeated viewings that the nature of the scene reveals itself.’

Winner Open Low Light Nick Ng Yeow Kee Malaysia

‘This was taken while I was walking along Old Kolkata,’ says Nick. ‘Seeing the locals entering an old abandoned shophouse along a row of buildings, I decided to go in, knowing that they were probably preparing themselves for the day. The shophouse was an amazing spectacle, with streams of people taking their turns washing themselves, as well as their clothes.’



Winner Open Enhanced Antony Crossfield United Kingdom

‘This image was intended to undermine stereotypes of masculine strength,’ says Antony. ‘The bomb dive – a metaphor of power – is revealed as pointless posturing, a tiny gesture in the face of nature. The

image comments on the possibilities of fiction in digital photography, a seemingly believable image is also somehow impossible, a perfect reflection permanently fixed on the brink of disruption.’



© ANTONY CROSSFIELD COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS



© TURI CALAFATO, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Winner Mobile Phone Turi Calafato Italy

‘This image was taken in Sicily,’ says Turi. ‘I’m working on a project called “A Day on the Beach”, a documentary project focused on life on the Sicilian beaches during the summer. It’s usual to see scenes like this because people spend all day at the beach. All the usual activities, like playing, eating and sleeping, are done outdoors. All kinds of people can be found. It’s a pleasure to contemplate so much of humanity found relaxing under the sun.’



© JANOS M SCHMIDT, COURTESY OF 2015 SONY WORLD PHOTOGRAPHY AWARDS

Second Place Mobile Phone Janos M Schmidt Hungary

‘This image shows the sunset as seen from Nyugati railway station in Budapest,’ says Janos. ‘We can see a man looking at the timetable on the deserted platform of Nyugati Station, right after the departure of the train carrying the Hungarian fans to the Romania-Hungary football match in Bucharest. The mist you can see at the end of the station is the light of the sunset streaming through the smoke of the firecrackers set off by the fans.’

If you would like to see the full shortlist of the Open, Professional, Mobile, Youth and Student Focus Awards, visit www.worldphoto.org. You can also find out more about the competition, details on how to enter for 2016 and information about the series of events that are run in conjunction with the competition. A winners’ book is available to pre-order at www.worldphoto.org/shop/merchandise-1 for £34.99.

Part
seven

Video masterclass

Video expert **Victoria Grech** explains why sound is just as important as the final video footage

What we very rarely do as creatives is stop and *listen*. I am guilty of always noticing the

landscape, light and movement before even thinking about the sounds of nature and the ambience in a room. However, since my journey into filmmaking I have

become a fan of audio. Audio can make or break your film. For example, the major difference between an indie film and a Hollywood movie is audio.

I have been engulfed with excitement by the world of audio, but not before my baptism of fire when I embarked on a new project and started shooting video.



The Canon EOS 5D Mark II opened a new world of video to many

The hard way

My journey into video began with my first filming job. A client asked if I could shoot video as well as still images. Never having filmed a single frame of video, my tenacity and naivety led me to say yes! The job was an *X Factor*-type event,

with singers, feedback from judges and interviews, so audio was going to be important. Thanks to the advice of my friend David Newton, who taught me the basics of filming and audio capture, I avoided committing career suicide.

I will never forget that event: it is one of the hardest jobs I have ever done. Shooting and filming at the same time, it was during a break that I realised I hadn't actually hit the record button on my Zoom H4n audio recorder. Flashing red when on standby, I thought it was recording. Needless to say, with Dave's help in the edit, all went well and I emerged from the flames unscathed. But what this taught me was never to underestimate the importance of audio as part of any film.

New skills

The saying that 50% of any film is audio is probably incorrect, but my new mantra is that 80% of the film is audio – and that's growing. Audio is a big beast, hence the reason it is separated from filming in the movie world. If only we all had big budgets or family members willing to stand there and hold the boom pole!

I'm going to look at audio in a way that I think is particularly relevant to photographers, comparing photography with audio and looking at their relationship with each other.

Distance

When it comes to distance, the same things are import to audio as they are to photography. How far

is the subject from you? If you are filming birds of prey, would you be using a telephoto lens? If you were filming an ant, would you use a macro lens? Knowing where your subject is determines which type of audio set-up you will need.



Sound recording is a vital part of video that you need to master

Exposure

Aperture, shutter and ISO all determine the exposure of the image, and when the ISO is pushed too much grainy images are the result. Gain is the recording level and works like exposure. Our aim is to be, at most, only 1 stop out either way. Blow the highlights and there is no way to get them back.

As an example of how audio works, imagine an interview set-up with a reporter recording the interviewee. If the interviewer records the gain levels too high, the person's voice will 'peak' – a

term that basically means we have blown the highlights in the voice and we won't get them back. In an audio world, we refer to this as leaving enough headroom for when someone laughs or speaks more animatedly.

Before I interview anyone, I usually get some test levels before hitting record, typically that person's usual level of voice and then some laughter and passion. Both of those tend to pop up the decibels a few notches, hence leaving some headroom so that the audio doesn't peak. Another lesson I've learned is that once you

blow the audio, you can tend to play it safe and do the opposite, recording the levels too low. Then, in the edit, when you bring the audio levels up, you bring up all the ambient sounds as well. Sometimes this can sound like hissing and it's pretty hard to remove this background noise, although it is still possible – unlike peaking the levels.

Selectivity

This is about choosing the right tool for the right job. Just like selecting depth of field and composition, we have to do the

same with audio. Which microphone is best for the job, and where should that mic be positioned? This is all relative to the distance of the subject and the environment in which you are filming.

Resolution

This is probably quite easy to relate to, and my own experience is that the more money I spend on mics, the better the quality tends to be. With that in mind, put aside a decent amount of money in your budget for your audio equipment and get the best you can.

Accessories

I use two types of audio accessory: windshields and shock mounts. Have you ever been speaking to someone on a mobile phone from a landline when they are in a very windy area? That high-pitched wind-rustle noise makes it very hard to hear clearly what the person is saying. Windshields are built to reduce and eradicate this.

Shock mounts are designed to isolate the microphone from vibrations that might otherwise be transmitted, causing unwanted sounds to be added to the output signal. I explain these as the Steadicam of microphones. Even a handheld microphone without the right shock mount will give you unwanted noise as you move the microphone while recording.



Windshields are designed to reduce high-pitched wind-rustle



To avoid unwanted sounds and vibrations, you'll need a shock mount

Microphone types

There are four main types of microphone and each model has different characteristics and polar patterns



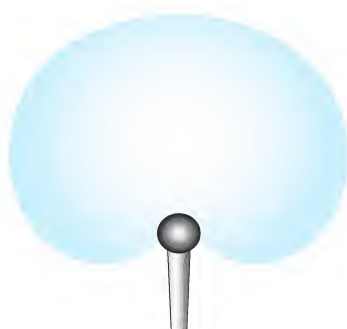
Omnidirectional

Lavalier mics (also known as a lav, lapel or clip mic) use this 360° polar pattern and can easily be placed on a presenter or interviewee. You can hear someone standing next to the speaker, as well as noise from the side, behind and below.



Cardioid

A cardioid microphone has the most sensitivity at the front and is least sensitive at the back. Cardioid microphones have more of a 300° polar pattern, which is useful for capturing audio from the front and sides of the microphone.



Supercardioid

These offer a narrower pickup than cardioids and a greater rejection of ambient sound. They also have some pickup directly at the rear, making it useful for interviews, as it saves time turning the microphone around every time a question is asked.



Lobar

Found in shotgun mics, the polar pattern has the highest possible directivity, so you can focus in on a specific area, as well as getting some pickup from behind.



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NIKON M RANGEFINDER CAMERA – A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.



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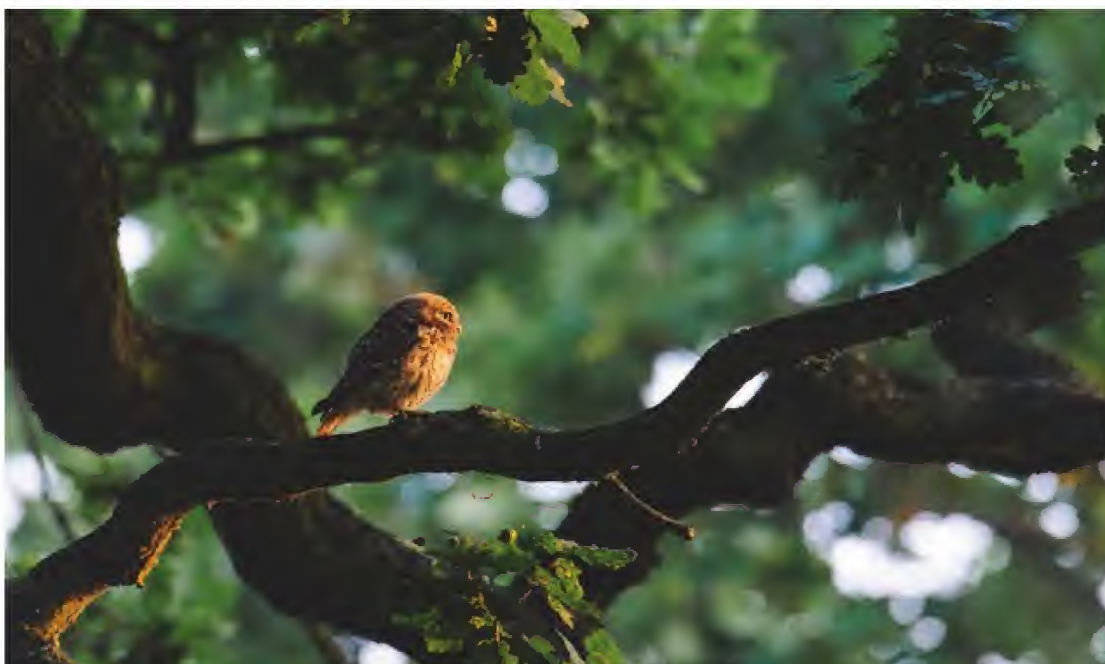
Little owls

These pint-sized owls are full of character, making them one of the most enjoyable owl species to photograph, as **Richard Peters** reveals

Little owls can be found across England and Wales



Little owls can be seen during the day, but may be hard to spot due to their small size



A little owl catching the first rays of sun shining through an oak tree's branches

KIT LIST



▲ Binoculars

Binoculars will give you a much-needed advantage as the owls have a tendency to see you and hide long before you see them



▲ Telephoto lens

Given their size, and the occasional difficulty in getting close, a focal length of 400mm and above is often needed to ensure minimal disturbance

About the little owl

It may be small by name, but the little owl has possibly the biggest character of all the owl species.

- **Location** Widespread across England and Wales, with limited numbers in southern Scotland
- **Size** Both males and females are 21-23cm tall
- **Nest** Farmland, open woodland, parkland and copses. Farm buildings and oak trees are especially favoured
- **Diet** Mainly insects such as worms and beetles, but small mammals and birds are also on the menu
- **Population** An estimated 5,700 breeding pairs



Richard Peters

Richard Peters is a UK-based wildlife photographer whose passion stems from watching natural history documentaries as a youngster. Now his photos and writing are published regularly, and his images have won numerous worldwide awards. www.richardpeters.co.uk

LITTLE owls were originally introduced to the UK in the 19th century, but in recent years there has been a slow but steady decline in the bird's population. Although active during the day and night, little owls can often be hard to spot during daylight hours due to their small size and their dark grey and brown feathers, which allow them to blend in with their surroundings incredibly well.

Habitat

With their taste for farms and open woodland, an easy way to spot these wonderful little birds is to keep an eye on the roofs of farm buildings and the tops of fences and telegraph posts, as their round shape breaks up the straight man-made lines. Trees, especially oaks, provide another favourite nesting opportunity, so look for holes in the trunks, especially ones that are clear of cobwebs. Another tell-tale sign is the distinctive hissing sound the young make in the nest.

Best time to shoot

Little owls are most active at night, when they prefer to hunt, so the best sightings can often be had late in the evening when the hunting starts, or first thing in the morning as it slows. This is especially true if they are nesting near an area that has a relatively high footfall, such as parks or footpaths, where they are more likely to stay hidden from view during the day. The breeding season starts in March and many little owls lay eggs in April and May, so May and June could provide a higher rate of activity as the young hatch and require feeding.

Shooting advice

Watch quietly

Successfully capturing the little owl on camera can be done in a variety of ways. I have done so from a car, a pop-up hide and also by just sitting, uncovered under an adjacent tree in a park. In all cases, the key is to sit and wait quietly and patiently.

Although they may shy away from view initially, little owls are creatures of habit and will always return once they realise there is no danger present.

Watching them, you will also see that when another person or car goes by, they hide until the coast is clear. This is why they can sometimes be hard to spot initially, because they will always see you long before you see them.

Distance

All animals have a circle of fear and little owls are no different. Aside from taking flight if spooked, they will also bob their heads up and down at any sign of danger. Depending on the nest location, their tolerance will vary, but it's always important to ensure you do not cause any stress or disturbance. Always back away if they seem upset by your presence.

Perches

Little owls have favoured perches and sunning spots, but they especially enjoy being up high in order to spot and drop down on prey. So if you find a nice broken branch or old post nearby, standing it upright will often result in the owl checking it out.



Three owlets peering out of the nest, awaiting food

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Golden age

A recently discovered **TV Times** archive has revealed a wealth of previously unseen images of the stars of yesteryear. **Oliver Atwell** takes a peek and delves inside

It's always a joy to discover or rediscover lost images. On a personal level, it can be the discovery of previously unseen family albums, or images from years gone by that reinvigorate memories of our own childhood. It happens in the photography world all the time. Just look at the recently uncovered images by Hollywood photographer George Douglas just after his death in 2014. Other recent finds led to the discovery of previously unknown photographer Vivian Maier, an event that saw the

unassuming nanny lodged firmly in the annals of photographic history.

Now we have another significant discovery. Time Inc UK, in collaboration with Metro Imaging, has thrown open the doors of its vaults to showcase the *TV Times* archive, an exceptionally rare collection of portraits and on-set photography of the stars of music, entertainment and sport. All these recently discovered original negatives have remained unseen since their publication more than 50 years ago. The collection includes

Professional
footballer (and
West Ham and
England captain)
Bobby Moore

images of personalities such as Peter Sellers, Woody Allen, Liza Minnelli, Diana Rigg, and even a thrilling set of images of The Beatles. Perhaps most interestingly, the archive also contains pictures taken by photographer Helmut Newton. These images will be on display for a limited time at the Blue Fin Building in London and will then be accessible online.

'*TV Times* had five photographers on its staff,' says Time Inc UK's David Abbott, the man tasked with navigating his way through the vast archive. 'In the 1960s, the magazine had four million readers a week. It's a massive magazine and they have a great archive. The collection had been stored in around 100 boxes at the BFI [British Film Institute] since the late '80s, and within that archive – one that





everyone had forgotten about until it was rediscovered this year – there are some exceptionally strong shoots. We now have all the original negatives back, from which we've been able to put together a series of contact sheets and high-res scans. The staff photographers at *TV Times* were able to capture the character of their subjects, such as the footballer Bobby Moore [see page 31] and the comedian Tommy Cooper.'

Access all areas

Launched in 1955, *TV Times* was the only ITV listings title of its day. If you wanted to know what was going to be on ITV, you had to buy *TV Times*. As a result, the magazine was granted backstage access. As well as seeing exclusive portraits of some of the day's stars, readers could also catch a glimpse of their favourite celebrities 'out of character'.

One particularly nice set shows the singer and actress Liza Minnelli backstage during rehearsals for a TV production, *Live at the Hippodrome* in 1966. Stripped of the flattering lighting and controlled setting of a studio, Minnelli appears almost pensive and vulnerable as she holds a

dress up to her reflection in the mirror (see opposite page). Later in the contact sheet we can see her wearing the dress and meeting the press as an entirely different character. It's perhaps the contact sheets that are the most valuable gift from the archive. When the images are seen within the context of the contact sheet (including those now rarely seen red china pencil marks), viewers of the images are presented with a remarkable chronicle of one of the most exciting periods in the history of British entertainment.

'Another great image is of the US comedian Woody Allen [see far



A rediscovered shot from Helmut Newton



Above: The Beatles on set and in front of the press during the recording of *The Music of Lennon & McCartney* at Granada studios in 1965

right], says David. 'Woody Allen has only ever appeared once on a live set on TV and that was on Granada in 1965. It was *The Woody Allen Show*, a one-off. There was no other photographer there apart from the chap from *TV Times*. As a result, we have this wonderful shot of Allen posing with an elongated microphone stand.'

The real gems

While this is a beautiful and all-encompassing archive of a period of British entertainment, there are perhaps two sets of images that will get photography and music lovers salivating. The first features images taken by the hugely influential and iconic fashion



photographer Helmut Newton (see opposite page, bottom left).

'The images are quite unusual,' says David. 'Rather than seeing images displaying hugely expensive and elaborate haute couture, the photographs feature models wearing some pretty straightforward garments, specifically cheap fake fur. Some of the models are actually wearing outfits put together by C&A.'

Due to the large readership of *TV Times*, the magazine underwent a serious overhaul that found it revamped into a much more established and exclusive

Above and top right: Actress and singer Liza Minnelli selects a dress backstage at a recording of *Live at the Hippodrome* in 1966, before meeting the press

Above right: Woody Allen during the recording of *The Woody Allen Show* in 1965



publication. As the magazine found itself working with a more generous budget, they were able to attract (and afford) the occasional big-name photographer: in this case, Helmut Newton. It's a testament to the photographer's brilliance that he was able to create such engaging and powerful images, even when working with cheap clothes and sets.

While the fashion images are impressive, there is perhaps one other collection of photographs that can claim to be the archive's real jewels. These images feature musical game-changers, The Beatles, in a shoot taken at the Granada studios in December 1965.

'I've looked at a number of images in Beatles books, because there are just so many, but these pictures really stand out,' says David. 'The archive contains 11 rolls of film taken during a show called *The Music of Lennon & McCartney*. This involved a series of recording artists singing Beatles songs and then, at the end of the show, the group came on and performed a couple of numbers. This was a big deal for Granada and the whole concept of the show actually came from TV producer Johnnie Hamp. The show was 50 minutes long and filmed over two days.'

The contact sheets show the group hanging around the studio, miming and, at times, frankly looking a little bored. The best shots show just Paul McCartney and John Lennon in close-up profile, and each frame selects a different point of focus – sometimes it's John, sometimes it's Paul. Clearly, the photographer was hedging his bets and making sure



every angle was covered. As with the images of Minnelli, we see the band stripped of the veneer of celebrity, before being transformed into superstars under the flashguns of the press who converged post-show. It's a startling take on a much-photographed and monolithic band.

The images, or at least the best selection of them, were scanned and printed to the utmost quality by Metro Imaging in London, under the keen eye of company director Steve Macleod, a man who is positively evangelical about printing and film.

'It was mostly Steve's input that saw us scanning and printing these images to the highest order,' says David. 'When he saw the *TV Times* images he was blown away, and that's a guy who has seen a *lot* of great images. They really are a collection of great shots.'

AP

The images will be on display at a private view [invitation only] on the 3rd floor of the **Blue Fin Building, Southwark Street, London, SE1 0SU** on 22 May. After the event, the images will be displayed online and AP will take a closer look at some of the images and the stories behind them, both in print and on our website

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Laconic

1 Robert has selected a scene with strong backlighting and chosen a very narrow depth of field to create an organic and abstract image
Canon EOS 6D, 35mm, 1/2500sec at f/1.6, ISO 100

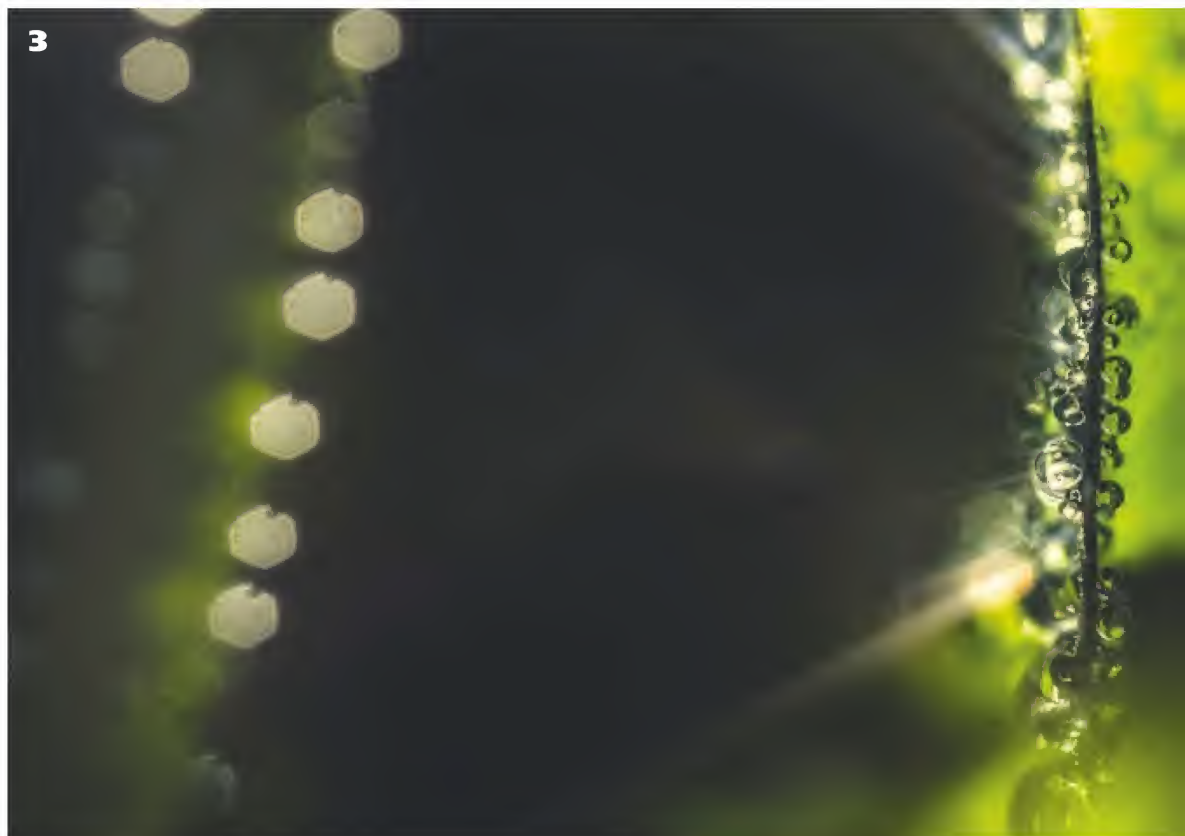
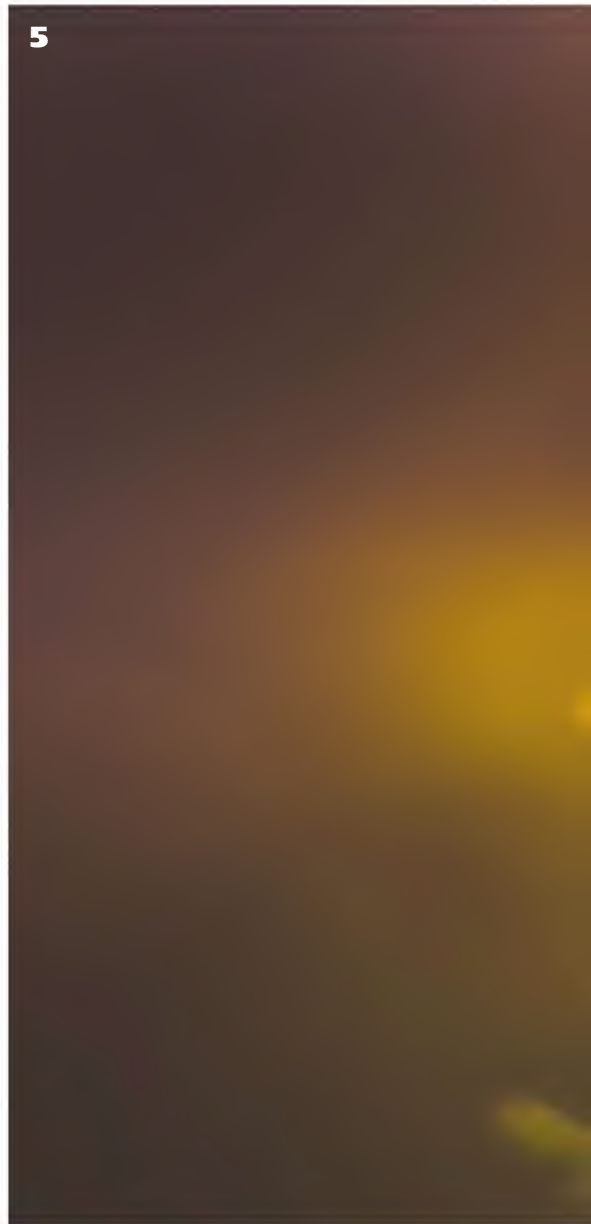
Memory

2 'I loved the way the slight fog and cold light caused the other blooms to hover like ghosts in the background,' says Robert of this shot
Canon EOS 7D, 100mm, 1/200sec at f/2.8, ISO 800

Robert Schenck, Israel



Robert first began taking photographs just a few years ago in order to get some good images of his son's bar mitzvah. From there, his fascination expanded and he began to use photography as a way of refining and sharing his interpretation of the beauty of nature. Here we see a selection of Robert's images of flowers. 'I'm endlessly fascinated by their variety and many moods while I'm working at finding the perfect light or an undiscovered angle,' he says. To see more of Robert's work, visit www.veritasportraits.zenfolio.com.





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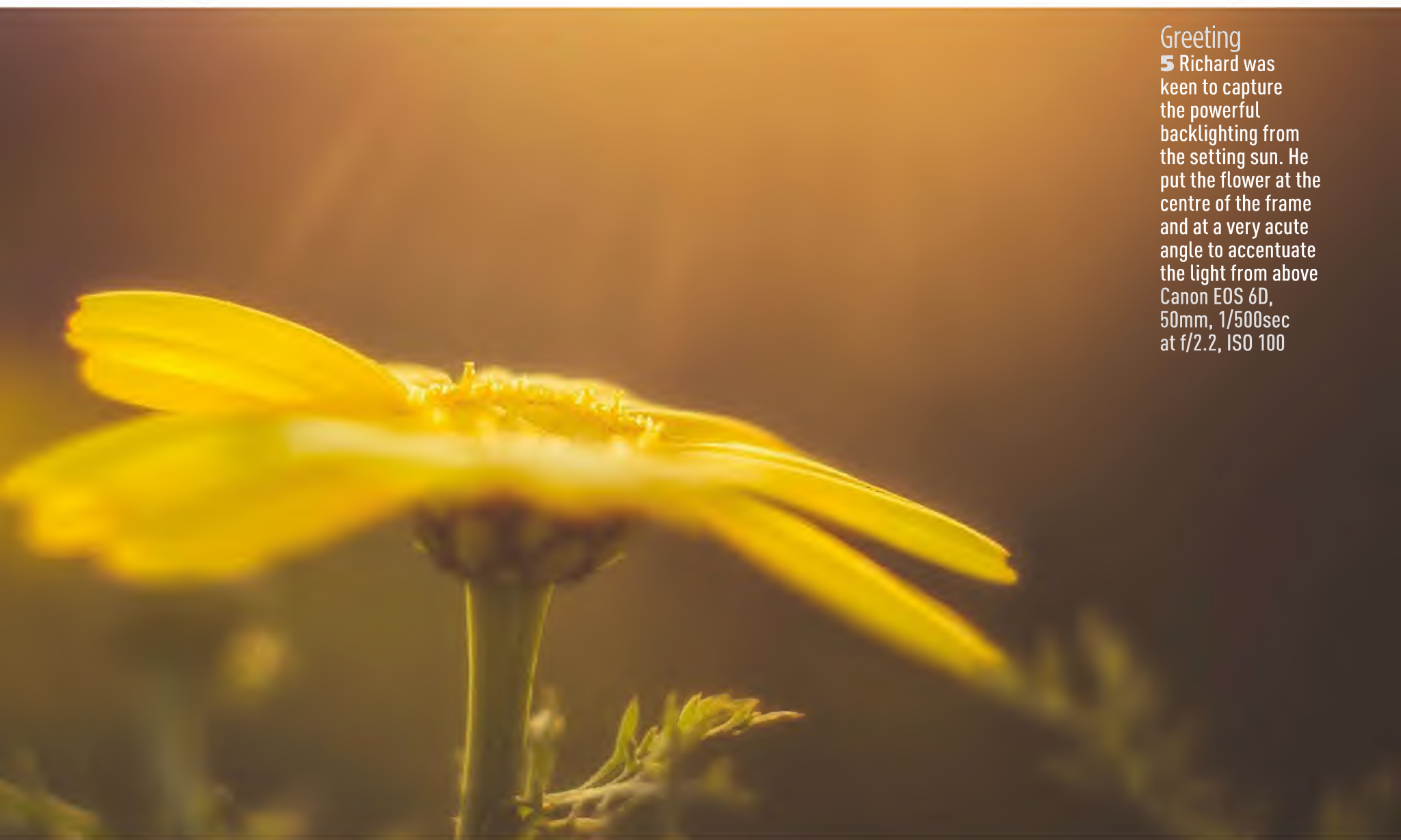
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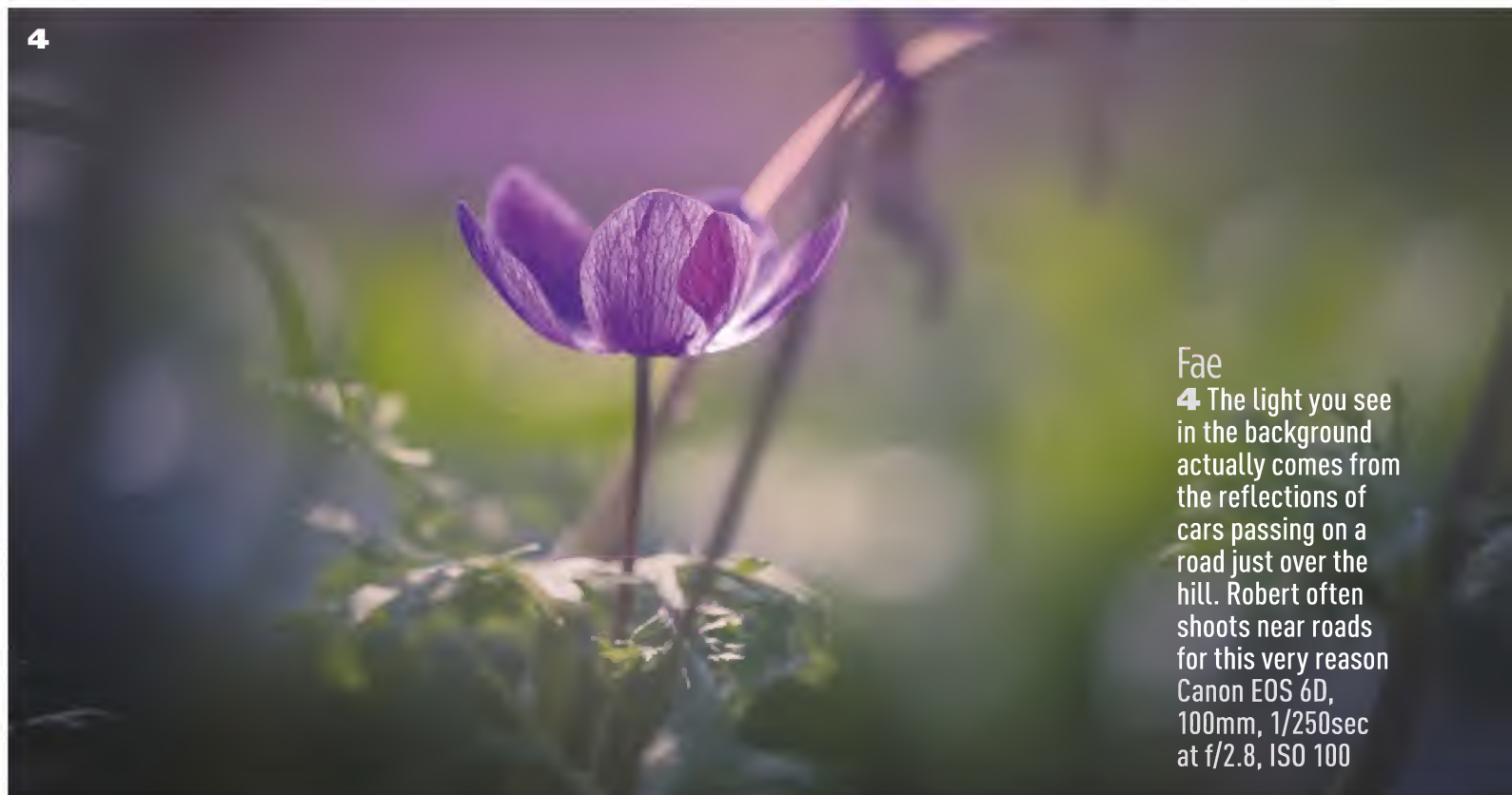
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

Greeting

5 Richard was keen to capture the powerful backlighting from the setting sun. He put the flower at the centre of the frame and at a very acute angle to accentuate the light from above
Canon EOS 6D, 50mm, 1/500sec at f/2.2, ISO 100



4

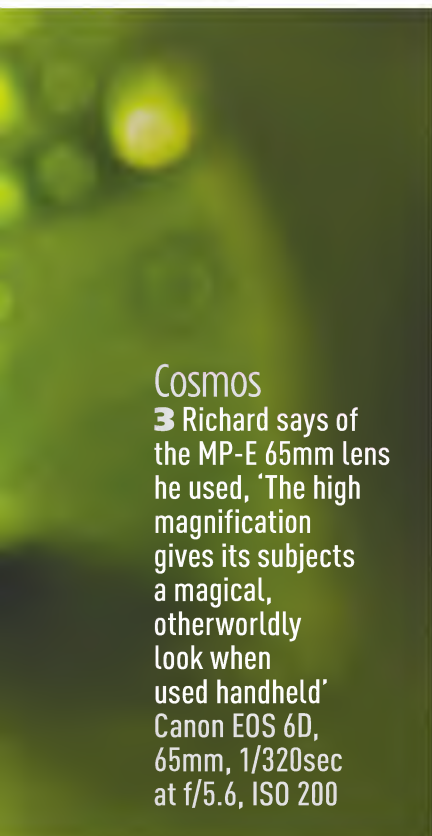


Fae

4 The light you see in the background actually comes from the reflections of cars passing on a road just over the hill. Robert often shoots near roads for this very reason
Canon EOS 6D, 100mm, 1/250sec at f/2.8, ISO 100

Cosmos

3 Richard says of the MP-E 65mm lens he used, 'The high magnification gives its subjects a magical, otherworldly look when used handheld'
Canon EOS 6D, 65mm, 1/320sec at f/5.6, ISO 200





Keith Cardwell, Kent



Keith says: 'I have been travelling to Morocco for some 30 years, and it never fails to excite and delight my visual experience.'

Keith took a break from visiting Morocco, but then returned in 2005. 'Marrakech is an exciting city and for some 12 days in February it was my home. Trips to the desert, seeing old friends and excursions to Essaouira made for a great break,' he adds. To see more of his images visit keithcardwellphotography.com.

Ufuk

1 Keith has used the dip between the camel's neck and hump in order to frame Ufuk's face brilliantly. Keeping the subject in a degree of shadow has subdued the strong blue and kept it from overwhelming the scene
Leica M9, 50mm, 1/3000sec at f/640, ISO 640



Essaouira

4 The sweep of the boat's exterior is a dramatic background in this image. The knife behind the man's back is a nice narrative touch
Leica M9, 50mm, 1/2000sec, ISO 250



Sahara

Using a 50mm lens has not only given us a wider view of the environment, but shooting this close to the camel has also helped to accentuate the size of the animal's powerful body
Leica M9, 50mm, exposure unknown



Camels

2 Keith has found an intriguing leading line here in the footprints in the sand. The line leads us into the convoy of camels and creates a visually pleasing T-shape
Leica M9, 50mm, 1/2000sec, ISO 500

Souk

3 The strips of light are a beautiful visual element. Shooting at a relatively shallow depth of field has kept the main subject in focus, while throwing the rest out
Leica M9, 50mm, 1/750sec, ISO 2000

Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

BEFORE



Delicate tone control

GOOD image editing is often about making the final image as representative as possible of what you saw at the time the photograph was taken. For various reasons, your photographs won't always look quite how you expected.

In this instance, the original image by Farid Sani was about 1 stop underexposed, so when adjusting the tones here you have a slightly trickier job with the shadow detail because there will be fewer levels to play with, and you will probably see more shadow noise. It also makes it harder to set the optimum clipping points and, at the same time, preserve a delicate balance in the

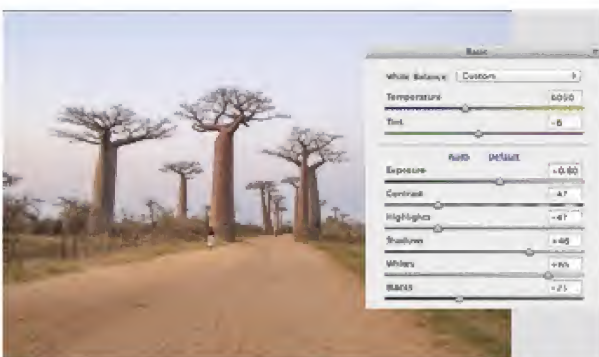
AFTER



shadow contrast. You will notice that in the initial step I chose to set the Contrast to -47, thus flattening the global contrast to produce a

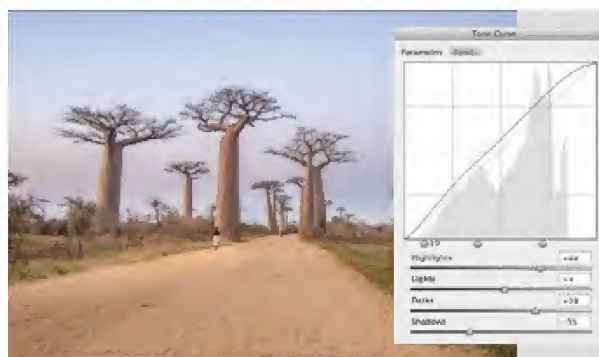
balanced distribution of tones, which you can see represented by the histogram below. I was then able to use the Tone Curve

to manipulate the adjusted 'base-level' contrast to more easily achieve the desired global contrast.



1 Lightening rescue

I began by dealing with the biggest problem first, which was to lighten the image and rescue the shadow detail. I did this by going to the Basic panel and applying the adjustments shown here to lighten the Exposure, lighten the Shadows and fine-tune the Whites and Blacks clipping points. The aim was to achieve a full-tone contrast that could be further manipulated using the Tone Curve controls.



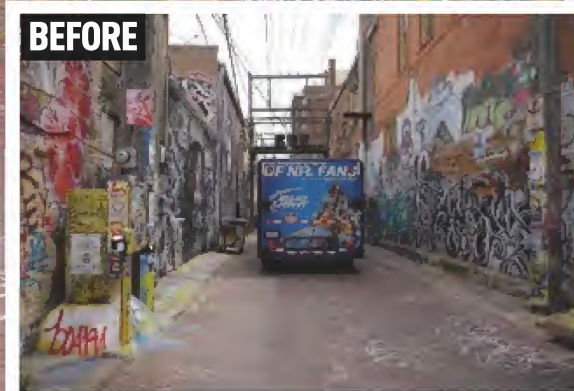
2 Contrast adjustment

I then selected the Graduated Filter tool and added a darkening gradient to the top half of the photograph. Having done that, I went to the Tone Curve panel and adjusted the slider controls to carefully adjust the contrast at the shadow and highlight ends of the curve. I did this by also adjusting the zone range sliders just beneath the curve.



3 Square crop

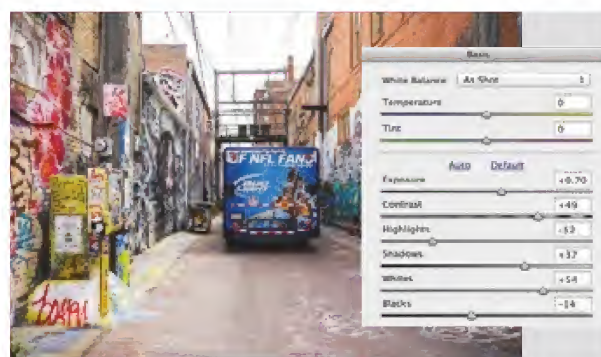
After that I selected the Lens Corrections panel, where I applied a profiled lens correction and ticked the Remove Color Aberration box. Lastly, I adjusted the Manual transform sliders to adjust the Vertical distortion and used the Crop tool to crop the image more tightly to a square format, and make the baobab trees the centre of focus in the final composition.



Brightening the colours

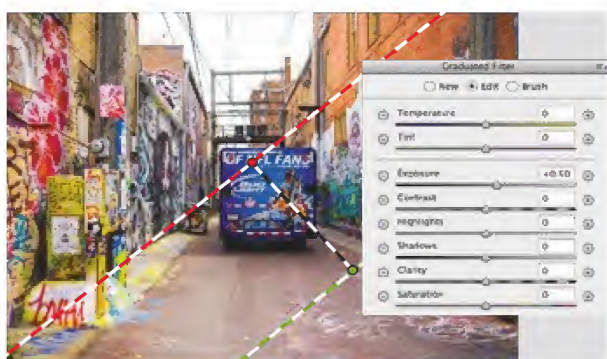
THE KEY element in this photograph by Ron Daly is colour. There is an amazing profusion of graffiti that looks like everything has been painted. This is balanced out nicely by the rear of a truck with a colourful ad on the back. The square shape of the truck also fits well into the composition, being centred, and so helps to emphasise the vanishing point perspective.

The original version is probably truer to the actual scene, but here I deliberately added more colour contrast to the image and made the colour a main feature of the finished image.



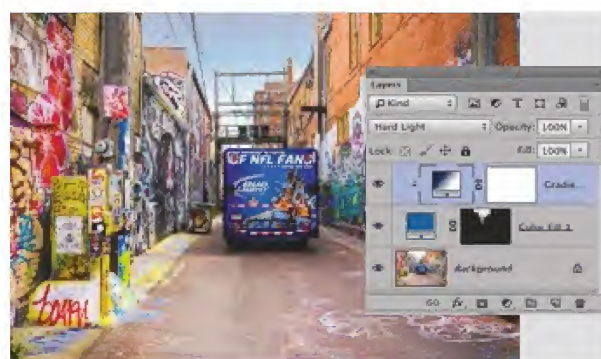
1 Tone optimisation

The original was well exposed, but to bring out the colours I lightened the image using the Exposure slider in Camera Raw. I increased the Contrast slider and fine-tuned the Whites and Blacks sliders to expand the tonal range (within safe clipping limits).



2 Vibrance boost

I boosted the Vibrance in the Basic panel, and using the Adjustment Brush I darkened the cobbled brick road which boosted the colour. Using the Graduated Filter tool I dragged it to apply a lightening adjustment that lifted the shadows slightly and balanced the lighting.



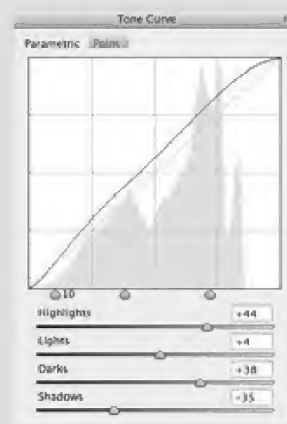
3 Color filling

Finally, I opened the image in Photoshop, where I used a Color Range selection to select the sky and used this to mask a Color Fill layer filling with blue, combined with a Gradient Fill layer in a clipping group. The aim here was to add more colour to the sky.

Tone Curve panel

THE TONE Curve panel adjustments can be applied using either the Point curve mode, or the default Parametric slider mode (shown here). The latter offers a simple system of control where you simply adjust the four main sliders to control the curve shape, rather than click and drag to add points. The Parametric mode prevents you creating undesirable kinks in the curve and is more intuitive to work with.

You also have zone range controls directly below the tone curve graph, which you can use to fine-tune the range for the main slider adjustments. A useful trick is to drag the shadow range slider all the way to the left when applying Shadows adjustments, and drag the highlight range all the way to the right for Highlights adjustments. This allows you to preserve smooth tone contrast across a broad section of the midtones, while boosting contrast at the shadows and highlights ends only.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

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Manfrotto 190 Go!

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The latest iteration in Manfrotto's popular 190 series of tripods uses twist-leg locks to reduce weight and folded length. **Andy Westlake** takes it for a spin

At a glance

- Maximum height 146cm
- Folded length 45cm
- Weight 1.67kg
- Maximum load 7kg

MANFROTTO'S 190 tripods have a reputation for offering a decent working height without excess weight. The new 190 Go! is a four-section aluminium model with a 90° tilting centre column, but in a first for Manfrotto it has twist-type leg locks rather than the lever type. This is the lightest and most compact tripod in the 190 range, but it's also 13cm shorter than the existing four-section version.

The legs can lock at four different angles, set using large, easy-to-press levers, and one has a rubberised grip for easy carrying. A 3/8in-thread Easy Link socket on the central 'spider' can be used to attach accessories to the tripod, such as magic arms for holding lights. But the standout feature is that the centre column can quickly be set to a horizontal position by pulling it up to its maximum extension, pressing a button at its lower end, then pulling it up a little further and folding it down 90°. It can then be freely rotated to any position you choose.

Verdict

With typically solid Manfrotto build quality, the 190 Go! is a tripod that just works. All the movements click and snap into place with precision, and the twist-leg locks are particularly quick to use; if anything, I prefer them to Manfrotto's traditional clips.

In terms of load, the 190 Go! will happily hold an enthusiast DSLR with a large zoom lens such as a 70-200mm f/2.8, and with the centre column extended it will hold the camera at eye level for a 6ft-tall photographer. This distinguishes it from lightweight travel tripods, which generally won't manage either. In summary, this is a tripod that's sure to become a favourite with enthusiast photographers looking for flexible and reliable support.

Grub screw

When tightened, this grub screw prevents the head from unscrewing.

Strap lug

This is for the attachment of Manfrotto's carry strap. It can also be used to hang a camera bag for extra stability.

3/8in connector

This connector is compatible with many heads, but those with 1/4in threads will need an adapter.

Amateur
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GOLD
★★★★★

ALSO CONSIDER

Manfrotto 190XPR04

£170, www.manfrotto.co.uk

If you like the feature set of the 190 Go! but prefer clip-leg locks, this model should be just the ticket. However, it's slightly larger and heavier.



Velbon Ultra 655

£130, www.velbon.co.uk

If you don't need a horizontal centre column, this update of the Ultra Rexi L offers an excellent combination of working height, short folded length and light weight.



Velbon V4 Boom arm

£60, www.velbon.co.uk

If you need the option of a horizontal column but don't want to replace your current tripod, the V4 is an add-on option that will work with almost any tripod.





With the handles retracted, the head takes up less space when travelling

Manfrotto X-PRO 3-Way Head

£100 • www.manfrotto.co.uk

IT MAY look much like any other three-way head, but Manfrotto's latest X-PRO model has two key new features that make it stand out. First, a retractable lever design allows for an unusually compact size when packed down for transport (I measured 12 x 12.5 x 15.5cm). Second, friction controls on the tilt and landscape-portrait axes allow the head to deal much more comfortably with large and heavy lenses.

Solidly made from aluminium, the X-PRO 3-Way Head weighs 1kg and is capable of supporting up to 8kg, according to Manfrotto. The controls for the three axes of movement have large rubberised grips that lock down firmly, and the sliding retractable handles are so simple and elegant that you wonder why this hasn't been done before.

The camera platform uses Manfrotto's readily available RC2 plates, with an interlock lever to stop the quick release from accidentally coming undone. Three spirit levels set at 90° to each other allow easy levelling in both portrait and landscape formats, or with the camera pointing vertically downwards for copy work.

The best feature, though, is the friction control. With other three-way designs, unlocking a lever allows the head to move freely, so the camera can flop forwards or backwards with potentially catastrophic results. With the X-PRO, the friction can be adjusted to match the lens in use via large silver-coloured dials that click at various (unmarked) intervals, allowing much better control. I tested this with a Canon EOS 7D and Tamron 150-600mm lens attached, which together weigh around 2.8kg, and the head was able to handle this load easily enough. This makes the X-PRO 3-Way Head a great choice for photographers using heavy lenses. **Andy Westlake**

Two large silver dials control the friction



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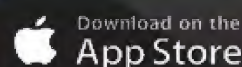


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Canon EOS 1200D
Nikon D3300
Pentax K-S1



DSLRs for beginners

For anyone looking to invest in their first 'proper' camera, an entry-level DSLR represents a great option. **Audley Jarvis** compares three leading contenders to find out which is best

Thanks to the proliferation of smartphones in recent years, sales of point-and-shoot digital compacts have all but fallen through the floor. And while the image quality of camera phones has undoubtedly improved, they are still no match for a decent camera that combines a larger sensor with precision optics and bespoke imaging technology.

And herein lies the conundrum: while camera phones have undoubtedly encouraged many

people to take an interest in photography, they simply aren't up to the job of taking quality photos on a consistent basis. For those who want to get away from the smudged detail and grainy, washed-out, low-light shots their camera phone will invariably produce, the logical next step is to purchase a serious camera and learn how to use it.

Entry-level DSLRs vs CSCs
While compact system cameras have been quick to seize on this

gap in the market, there's a lot to be said for the humble entry-level DSLR too. Although many CSCs are equipped with high-resolution electronic viewfinders, which are more colour-accurate regarding the recorded image, they're not typically found on the cheapest models. This can mean you're restricted to composing via the rear screen, which is less than ideal in high-contrast conditions. The small form factor, sculpted handgrip and user-friendly ergonomics of an entry-level

DSLR also offer a significant handling advantage over many CSCs, especially those that are designed to look stylish rather than to sit comfortably in the hand.

The other big advantage of entry-level DSLRs is that they and their SLR predecessors have been around a lot longer than their CSC counterparts, which means they have a much larger choice of lenses and accessories available. Nikon, for example, currently lists over 80 individual DSLR lenses on its website, while Canon offers

ANATOMY OF AN ENTRY-LEVEL DSLR

ENTRY-LEVEL DSLRs are designed to offer an accessible and affordable route into creative photography. In order to succeed in these aims, manufacturers need to strike the right balance between offering a camera that's sophisticated enough to allow the user the creative freedom expected of a DSLR, but without overwhelming new users with too much complicated technology. To this end, all the entry-level DSLRs

reviewed here come equipped with the full complement of semi and fully manual exposure modes, alongside a range of fully automated point-and-shoot modes. This allows the user to learn the advantages of shooting in aperture priority, shutter priority and manual mode in their own time, while also being able to fall back on an automatic mode when all you want to concentrate on is pointing and shooting.

Viewfinder

While the Nikon D3300 and Canon EOS 1200D both use pentamirror optical viewfinders, the Pentax K-S1 uses a solid pentaprism type that's normally found in high-end DSLRs.

Build quality

While enthusiast and professional-grade DSLRs are usually protected by a metal-alloy case, entry-level DSLRs tend to be housed inside polycarbonate shells.

Control dials

It's unusual to find twin control dials on an entry-level DSLR. The D3300 and K-S1 feature a single control dial at the rear. The 1200D's is positioned on the top-plate.

Sensor

All the DSLRs here use APS-C sensors, which has a bearing on their crop factor. The Nikon and Pentax models have a crop factor of 1.5x, while the Canon 1200D has a 1.6x crop factor.

Crop factor

It's possible to use full-frame lenses on APS-C cameras, although you'll need to take the crop factor into account as this will alter the focal length of the lens.



around 70. By way of comparison, Panasonic currently offers 24 lenses for its Lumix G range of CSCs. As we know, quality is every bit as important as quantity, although there's no disputing the fact that DSLRs offer a wider choice of lenses – especially if you're in need of a specialised optic for a specific purpose.

Entry-level or enthusiast-grade?

Those new to DSLRs don't necessarily need an advanced

model to begin with. Indeed, there's much to be said for starting out with an entry-level model before graduating to a mid-range or enthusiast model once you've mastered the basics. Thankfully, all the major DSLR manufacturers offer cameras that fulfil exactly this role, and the three cameras compared here are all entry-level models that sit at the bottom of their respective ranges and act as a gateway to their manufacturer's wider DSLR ecosystem.

While entry-level DSLRs are

purposefully designed to be easier to use, that doesn't necessarily mean that they've been overly simplified, or completely stripped of the advanced features found on more expensive models. Indeed, thanks to the trickle-down effect, many current entry-level DSLRs provide imaging technology that was once the preserve of much more expensive models, such as the ability to bracket images, apply in-camera optical corrections, or even set up custom colour profiles. Nowadays,

features such as one-touch HDR image creation, 1080p full HD movie recording and digital filter effects are pretty much ubiquitous.

We've chosen the Canon EOS 1200D, Nikon D3300 and Pentax K-S1 to compare what they have to offer. Given that all three are designed as first-time DSLRs for novices, we'll pay special attention to how easy they are to handle and operate, in addition to comparing their respective specifications and feature sets.



Canon EOS 1200D

● £250 body only ● £320 with 18-55mm lens

The 1200D brings Canon's considerable expertise to DSLR newcomers at an attractive price point



1 Lens release button 2 Live view activation button 3 Exposure compensation button 4 Quick control button 5 AE lock button 6 AF selection point button 7 Display on/off button 8 Drive mode 9 Playback button 10 Flash release button 11 Mode dial

THE CANON EOS 1200D is the successor to the 1100D. Given the three-year gap between the two models, it's no great surprise that the 1200D brings a number of upgrades to the table. Chief among these is its 18-million-pixel APS-C CMOS sensor, which represents a boost over the 12.2-million-pixel sensor as used in the EOS 1100D.

Not everything is new, however, with the 1200D employing the same DIGIC 4 image processor that was found inside the 1100D. Canon's decision to go with an older processor to keep costs down is understandable, but it does hamper the performance somewhat. This is most noticeable in the 1200D's rather meagre 3fps maximum burst speed. Its sensitivity range of 100-6400 also lags behind the competition, but an expanded setting of ISO 12,800 is available.

Autofocus is taken care of via a nine-point AF system, with only the central AF point being of the cross type. As with the Nikon D3300, the points are superimposed in the centre of the viewfinder in a diamond formation.

In terms of its user-friendliness for new DSLR owners making the step up from a point-and-shoot camera, it scores highly. Canon offers a free 'Companion' app for

iOS and Android devices that aims to help build a basic photographic understanding via a series of simple explanations and practical projects. Buttons on the camera are kept to a minimum, but are intuitively labelled to provide direct access to ISO, drive mode and white balance. Unlike the D3300 and K-S1, the 1200D does not offer any customisable function (Fn) buttons, although the quick menu (Q) button does allow you to make common adjustments from a single menu screen.

The 1200D's exposure-mode dial offers a fully automatic Scene Intelligent Auto option, along with a range of popular scene modes. Unlike the other two DSLRs here, there are no built-in digital filter effects, although you can apply a number of effects to images in the playback menu. Movie recording includes a maximum setting of 1080p full HD at 30fps, along with a number of 720p HD and 640 x 480-pixel non-HD options.

While the viewfinder offers 95% coverage, in real-world use it does appear rather small. The screen has a 460,000-dot resolution that, while perfectly serviceable, isn't in the same league as the displays on the D3300 and K-S1. Build quality is perfectly adequate for a DSLR in this price range.

Nikon D3300

● £350 body only ● £390 with 18-55mm lens

The D3300 offers an affordable way to buy in to Nikon's vast universe of lenses and accessories



1 Lens release button 2 Live view activation button 3 Exposure compensation button 4 Quick control button 5 AE lock button 6 AF selection point button 7 Movie rec button 8 Drive mode 9 Playback button 10 Flash release button 11 Mode dial

THE NIKON D3300 is built around the same 24.2-million-pixel, APS-C CMOS sensor that was found in the D3200, although the newer model has had its anti-aliasing filter removed in order to maximise resolution. In addition, the D3300 benefits from Nikon's latest Expeed 4 image processor. This has enabled Nikon to extend the D3300's maximum sensitivity setting by 1 stop to ISO 25,600. Note that this is an extended setting, though, which displays as 'Hi1' on the camera. Continuous shooting speed also gets a boost from 4fps to 5fps, making it faster than the EOS 1200D, but slightly slower than the 5.4fps of the K-S1.

Exposure metering is handled via a 420-pixel RGB sensor, with 3D Color Matrix Metering II, centreweighted and spot metering options all available. Autofocus is taken care of via Nikon's Multi-CAM 1000 module, which provides 11 AF-points including one cross-type sensor in the centre. The AF points are well spread out across the viewfinder in a diamond formation.

The D3300's pentamirror viewfinder offers 95% coverage, which is the same as the 1200D. Compared side by side with the 1200D, the D3300's viewfinder

does appear to be fractionally bigger. A fixed 3in, 921,000-dot LCD display sits at the rear of the camera. In addition to providing live view functionality, this also hosts Nikon's bespoke graphical display. This provides novices with an easy-to-understand visual representation of the camera's main settings, namely shutter speed, aperture and sensitivity – as you change the aperture value, the aperture blades on the graphical display will open or close.

The D3300 offers the full suite of PASM exposure modes, along with a range of built-in digital filters. HD movie recording at a maximum setting of 1080p Full HD at 60fps is provided, alongside a range of 720p HD and 640 x 424-pixel non-HD options. The D3300 is the only camera in this test to offer a microphone in port.

Overall, build quality is typical for an entry-level DSLR, with the polycarbonate shell keeping overall weight down. The handgrip benefits from a rubberised finish for added grip and provides enough space to wrap two to three fingers around. In terms of operability, the D3300 is simple enough to use. Thankfully, as with all Nikon DSLRs, the in-camera menu is well signposted and pretty straightforward to navigate.

Pentax K-S1

● £420 body only ● £440 with 18-55mm lens

Available in a range of stylish colour schemes, the K-S1 is the most advanced of the three DSLRs here



1 Lens release button 2 Live view activation button 3 Exposure compensation button 4 Main menu button 5 AE lock button 6 AF selection point button 7 Movie rec position 8 Drive mode 9 Playback button 10 Flash release button 11 Mode dial

THE K-S1 maintains Pentax’s reputation for delivering feature-laden entry-level DSLRs, but does cost a bit more than the D3300 and EOS 1200D. At its heart is a 20.12-million-pixel, APS-C CMOS sensor that has had its anti-aliasing (AA) filter removed in order to maximise fine detail. Those harbouring concerns about the presence of moiré showing can employ the AA simulator feature that uses very slight sensor shift to mimic the effects of having an AA filter present.

Pentax has paired the sensor with its PRIME MII image processor, enabling it to reach a maximum continuous shooting speed of 5.4fps. The standard sensitivity range stretches from ISO 100-25,600 with an expanded setting of ISO 51,200 to call upon when required. Autofocus is taken care of via Pentax’s own SAFOX IXi+ module, which employs 11 AF points arranged in the centre of the viewfinder, of which nine are of the cross type. AF performance is snappy enough, although the 18-55mm kit lens is noisy. Exposure metering is via a 77-segment TTL system and has a tendency to favour highlight preservation over shadow detail.

One area where the K-S1 easily

outdoes its Nikon and Canon rivals is the viewfinder. Not only is it noticeably larger, but it also provides 100% coverage, which means that what you see is what you get. The 3in rear LCD displays at a resolution of 921,000-dots too. Despite its square profile and lack of tactile finish, the handgrip easily accommodates three fingers to provide a comfortable grip. As with the 1200D, we like how the K-S1 offers dedicated buttons for ISO, drive mode and white balance. The useful Info button can be used to call up a grid of all the main shooting features too, from where you can make quick adjustments to just about everything – from shadow and highlight correction to shake reduction and the AA filter.

The K-S1 is aimed at style-conscious photographers, and one of its big selling points is that it’s available in a wide array of colours. It has a series ‘indicator lamps’ that illuminate the shutter button, mode dial and OK button. Putting the camera into self-timer mode also activates a green LED ‘countdown’ along the front of the handgrip.

Build quality is easily the best of all the cameras reviewed here, with a liberal use of metal helping to achieve a much more premium feel in the hand.

How they compare

	Canon EOS 1200D	Nikon D3300	Pentax K-S1
HANDLING	The viewfinder is a little small, but the buttons are well laid out and labelled, making the 1200D easy to use.	The D3300 sits nicely in the hand and is easy enough to operate, although a few more dedicated buttons wouldn't go amiss.	The K-S1 is easy enough to operate and boasts the best viewfinder and build quality of all three models reviewed here.
BUILT-IN FEATURES	While the 1200D lacks any built-in digital filter effects, it does offer Canon's Auto Lighting Optimiser.	The D3300 has Nikon's Active D-Lighting, which aims to provide better balance between shadow detail and highlights.	The K-S1 offers some great features, including a wide range of digital filters, plus optical correction and raw processing tools.
KIT LENS	The EF-S 18-55mm f/3.5-5.6 IS II kit lens has built-in image stabilisation with up to 4 stops of compensation.	The AF-S 18-55mm f/3.5-5.6 VR II kit lens benefits from Vibration Reduction image stabilisation and a retractable lens design.	The Pentax-DAL 18-55mm f/3.5-5.6 AL does not contain image stabilisation, as Pentax builds this into its DSLR bodies.
SUMMARY	While entry-level DSLRs are deliberately designed to be easier to operate than more advanced models, this doesn't necessarily have to be at the expense of useful features. While the EOS 1200D is certainly the lightest in terms of its feature set, it comes with Canon's useful dynamic range tool built-in plus a stabilised kit lens. Nikon also offers a stabilised kit lens and built-in dynamic range optimisation tools. The Pentax K-S1 offers a much richer feature set that's comparable to a mid-range DSLR. That said, one notable thing that all three cameras lack is built-in Wi-Fi.		

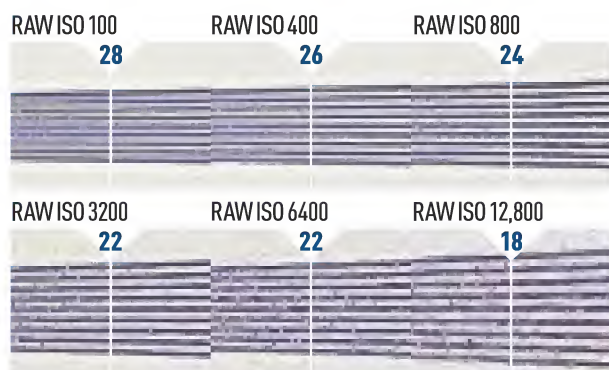
Data file

	Canon EOS 1200D	Nikon D3300	Pentax K-S1
Sensor	18-million-pixel, APS-C CMOS	24.2-million-effective-pixel APS-C CMOS	20.12-million-effective-pixel APS-C CMOS
Output size	5184 x 3456 pixels	6000 x 4000 pixels	5472 x 3648 pixels
Focal-length magnification	1.6x	1.5x	1.5x
Lens mount	Canon EF/EF-S	Nikon F	Pentax KAF2
Shutter speeds	30-1/4000sec, plus bulb	30-1/4000sec, plus bulb	30-1/6000sec, plus bulb
ISO	100-6400 (extendable to ISO 12,800)	100-12,800 (expandable to ISO 25,600)	100-25,600 (extendable to ISO 51,200)
Metering system	63-zone TTL metering system	TTL metering system using 420-pixel RGB sensor	77-segment TTL metering system
Exposure compensation	±5EV in 1/3EV or 1/2EV steps	±5EV in 1/3EV steps	±5EV in 1/3EV or 1/2EV steps
Drive mode	3fps	5fps	5.4fps
LCD	3in, 460,000 dots	3in, 921,000 dots	3in, 921,000 dots
Viewfinder	Pentamirror, 95% coverage, 0.8x magnification	Pentamirror, 95% coverage, 0.85x magnification	Pentaprism, 100% coverage, 0.95x magnification
AF points	9-point system (1 cross-type sensor)	11-point system (1 cross-type sensor)	11-point system (9 cross-type sensors)
Video	1920 x 1080 pixels (at 30/25/24fps), 1280 x 720 pixels (at 60/50fps), 640 x 480 pixels (at 30/25fps)	1920 x 1080 pixels (at 60/50/30/25/24p), 1280 x 720 pixels (at 60/50p), 640 x 424 pixels (at 30/25p)	1920 x 1080 pixels (at 30/25/24fps), 1280 x 720 pixels (at 60/50fps)
External mic	No	Built-in 2.5mm input	No
Memory card	SD, SDHC and SDXC (UHS-1 compliant)	SD, SDHC and SDXC (UHS-1 compliant)	SD, SDHC and SDXC (UHS-1 compliant)
Power	Rechargeable Li-ion LP-E10 battery	Rechargeable Li-ion EN-EL14a battery	Rechargeable Li-ion D-LI109 battery
Dimensions	129.6 x 99.7 x 77.9mm	124 x 98 x 75.5mm	120 x 92.5 x 69.5mm
Weight	480g with card and battery	460g with card and battery	558g with card and battery

Canon EOS 1200D

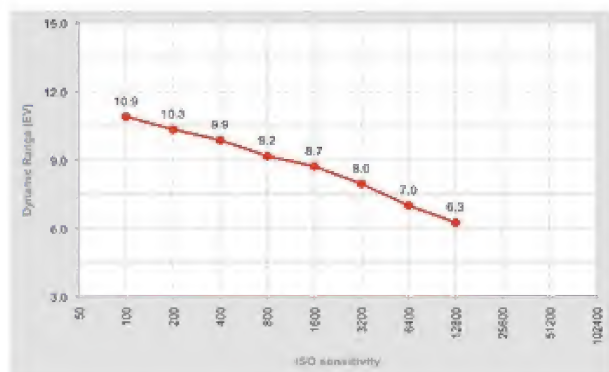
Resolution

At ISO 100 the EOS 1200D resolves 28l/ph, which drops to 26l/ph at ISO 200 and 400. At ISO 800 this drops to 24l/ph, while at ISO 3200 and 6400 resolution comes in at 22l/ph. At the maximum ISO setting of 12,800, the 1200D was found to resolve 18l/ph. These figures are, of course, lower than both the D3300 and K-S1, but this is expected given its lower effective resolution.



Dynamic range

The EOS 1200's dynamic range isn't quite as good as the D3300 or K-S1, with an output of 10.9EV at ISO 100. Providing the ISO isn't set overly high, one handy trick is to slightly underexpose images using negative exposure compensation and then lighten shadow areas using post-production software. In-camera dynamic range optimisation is also possible via the 1200D's Auto Lighting Optimizer function.



Noise

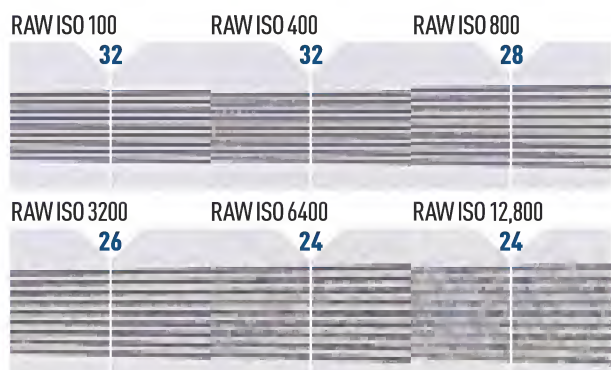
Between ISO 100 and 200, JPEG and raw files are almost completely free of luminance or colour noise, even when viewed at 100%. Some noise does become evident between ISO 800 and 1600, although this is minimal. Beyond ISO 1600, however, there is increased luminance noise. Images at ISO 6400 are perfectly suitable for printing at A4 size, while ISO 12,800 is best kept as a last resort and for low-light emergencies.



Nikon D3300

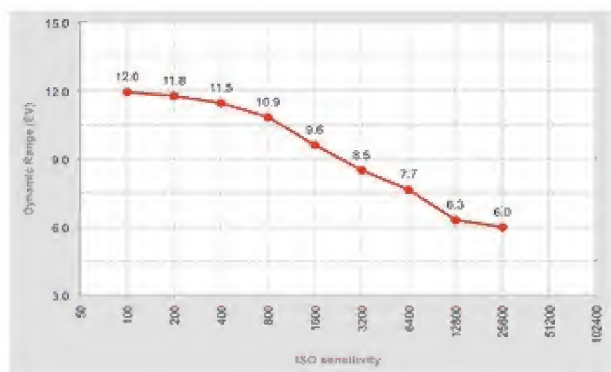
Resolution

The D3300 is able to resolve an impressive 32l/ph between ISO 100 and 400. Even at ISO 800, it's still able to reach around 28l/ph. At the extended setting of ISO 25,600, the D3300 is capable of resolving 24l/ph. Switching to raw capture, it is possible to squeeze a little more sharpness out of images, although resolution remains the same as it does for JPEGs.



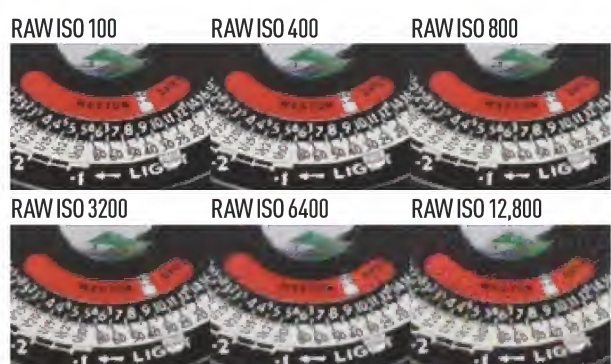
Dynamic range

The D3300's dynamic range of 12.0EV at ISO 100 is excellent, particularly given its high resolution. Even when editing JPEGs, it's possible to reveal more detail in shadow areas, although blown highlights are harder to rescue. Shooting in raw, it's possible to increase the exposure of darker areas by around 2EV, although doing so can generate quite a lot of noise. The dynamic range is comparable to cameras that cost much more.



Noise

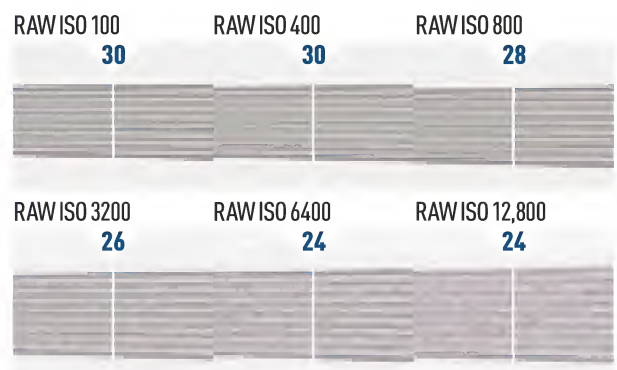
At ISO 100-400, the D3300 does not produce any noticeable noise. By ISO 400, however, some traces of luminance noise do begin to erode JPEG detail, while a hint of colour noise also creeps into shadow areas. By ISO 12,800, luminance noise fills the frame and almost all the fine detail you would expect to see from a 24.2-million-pixel sensor is lost, while the extended ISO 25,600 setting intensifies the loss of detail further.



Pentax K-S1

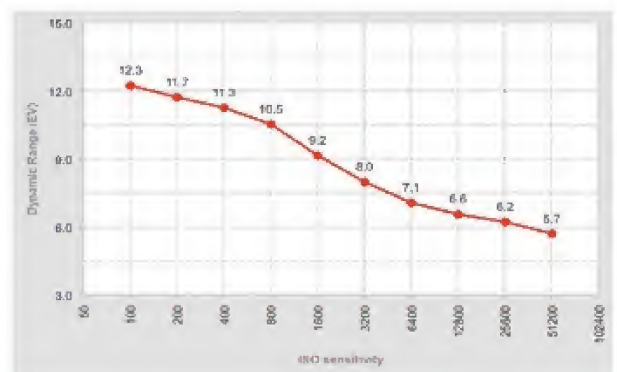
Resolution

The K-S1 resolves slightly more detail in its raw files when they're compared to JPEGs. This is because the K-S1 is programmed to suppress artefacts in JPEGs at the expense of fine detail. Raising the sensitivity causes resolution to drop from 28l/ph at ISO 800 to 24l/ph at ISO 12,800. At the maximum extended setting of ISO 51,200, resolution was measured at 20l/ph.



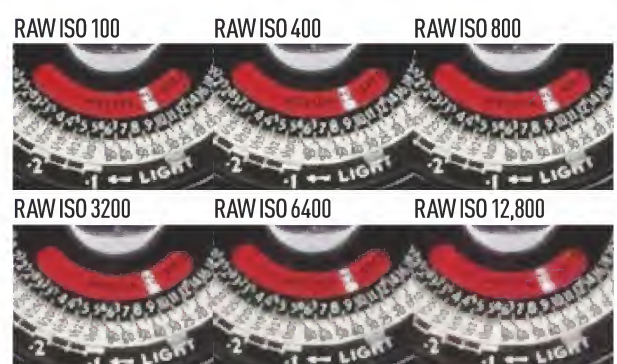
Dynamic range

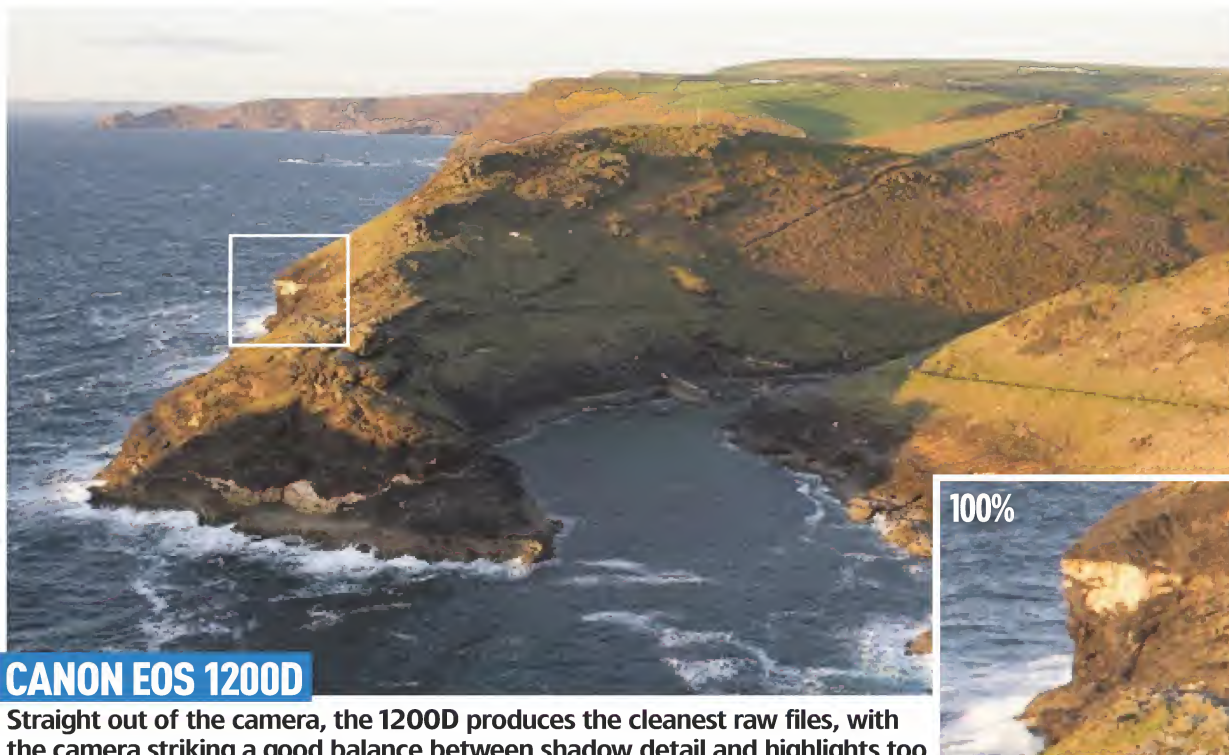
Using our Applied Imaging tests, the K-S1 posts a very useful dynamic range of 12.3EV at ISO 100, which is just slightly more than the Nikon D3300 and broadly in keeping with many other APS-C-format cameras. The dynamic range remains impressive at ISO 100-400, but does then start to reduce as sensitivity is increased, resulting in increased noise in shadow areas. Even at ISO 1600, though, it's still a creditable 9.2EV.



Noise

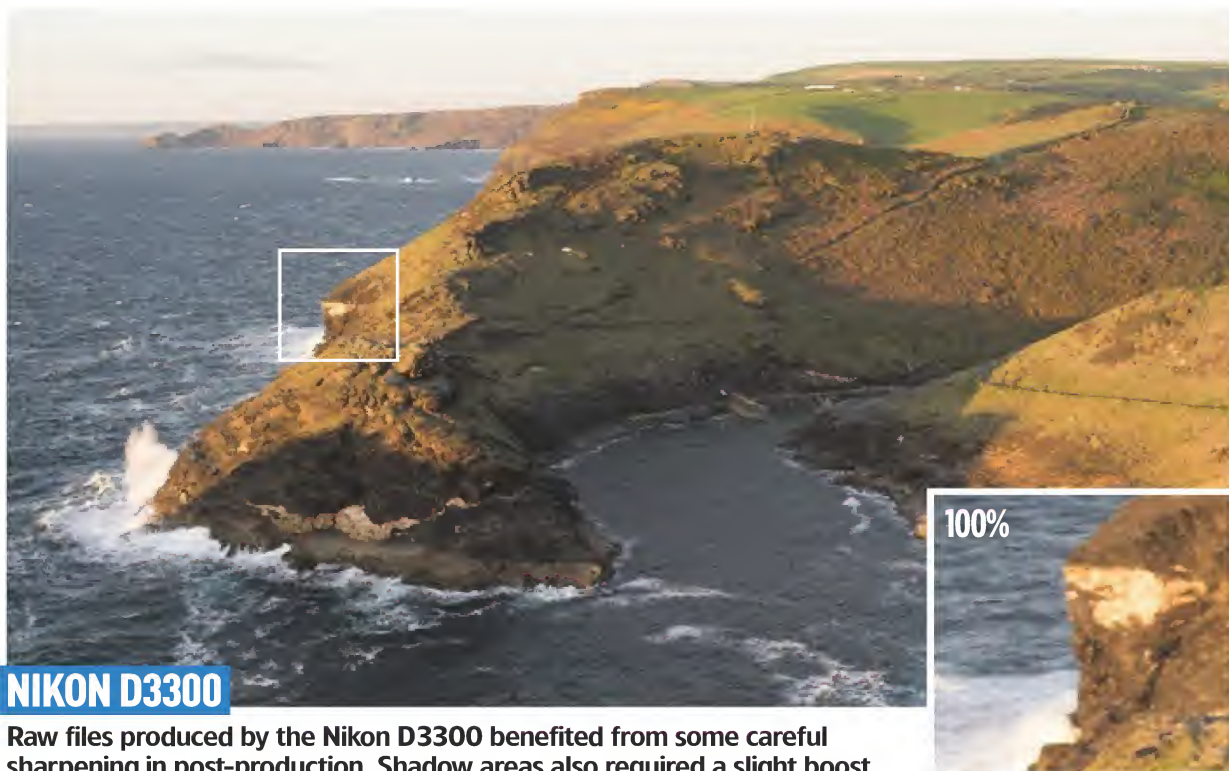
The K-S1 produces clean, detailed images at ISO 100, and continues to give excellent results right through to ISO 800. Some luminance noise does appear at ISO 1600, accompanied by a little blurring of fine detail. At ISO 6400 there's a more pronounced deterioration of image quality with a distinct loss of fine detail. At ISO 12,800, images are still just about usable, although the two highest settings are best avoided.





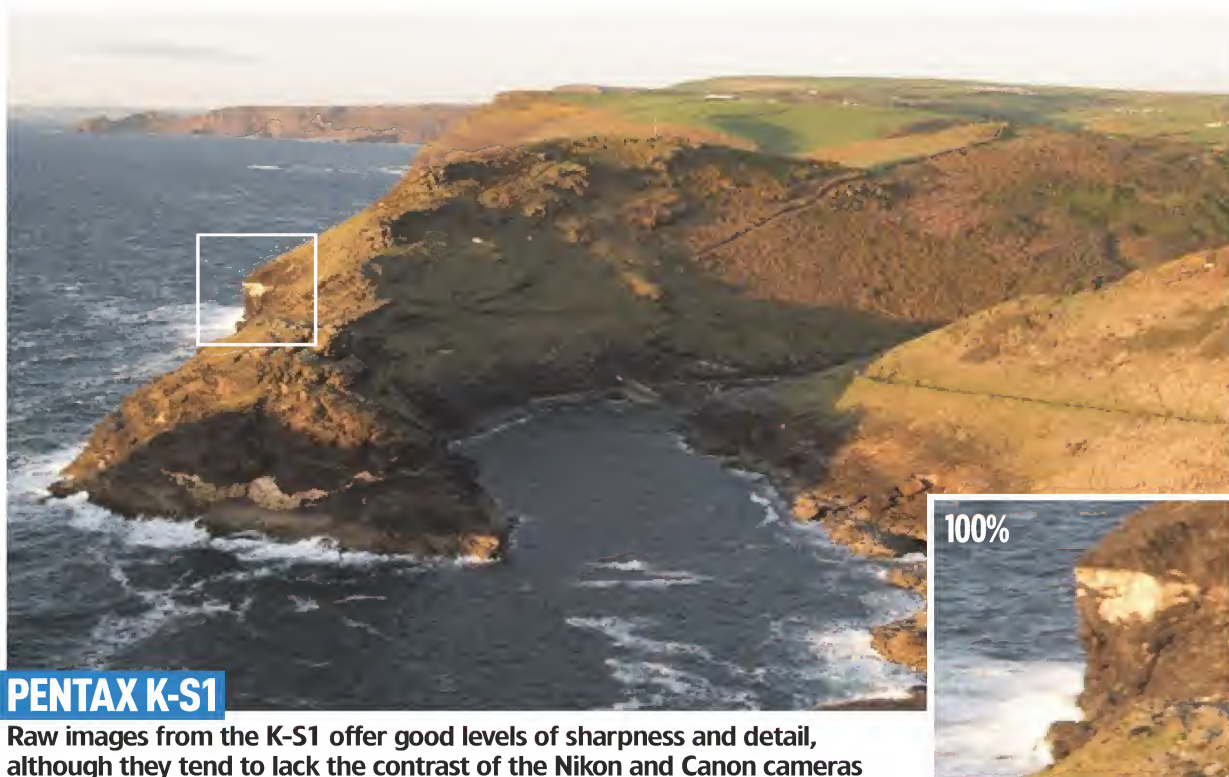
CANON EOS 1200D

Straight out of the camera, the 1200D produces the cleanest raw files, with the camera striking a good balance between shadow detail and highlights too



NIKON D3300

Raw files produced by the Nikon D3300 benefited from some careful sharpening in post-production. Shadow areas also required a slight boost



PENTAX K-S1

Raw images from the K-S1 offer good levels of sharpness and detail, although they tend to lack the contrast of the Nikon and Canon cameras

Our verdict

THE FIRST thing to note about these three cameras is that although they are all classed as entry-level DSLRs, there is quite a bit of difference between them, not only in terms of their feature sets but also in terms of build quality, operability and handling.

At just £320 with a kit lens, the Canon EOS 1200D represents the best value for money – even when its shortcomings are taken into consideration. Ultimately, it's a solid little camera that's both easy to use and capable of producing fantastic results.

While it may lack the guide mode of the Nikon D3300, the image quality is just as reliable as we've come to expect from Canon DSLRs. While the effective resolution isn't as high as its rivals, the metering is consistent, colours are bright and accurate and images fizz with a trademark vibrancy.

In many ways, the Nikon D3300 occupies the middle ground and represents a safe bet for DSLR newcomers. Button placement and labelling aren't as good as its rivals, but it feels good in the hand and offers a great range of useful functions, including Nikon's excellent Active D-Lighting – although you will need to delve into the main in-camera menu to locate them all. While the guide mode also serves as a useful introduction, we suspect users will grow out of it quickly.

Image quality from the D3300 is superb, with resolution from the 24.2-million-pixel sensor further enhanced by the removal of the low-pass filter. Exposure metering proves consistently reliable, as does white balance and colour accuracy. If required, saturation and contrast can be boosted via the Picture Control System.

Over the years, Pentax has gained a reputation for offering feature-laden and competitively priced entry-level DSLRs – something it has achieved again with the K-S1, which is by far the most advanced of all the three cameras here. In terms of shooting features, it's streets ahead of the other two, boasting advanced features such as lens correction tools, customisable colour profiles and a much larger range of digital filter and film simulation effects.

Image quality from the K-S1 impresses too, although JPEG processing is rather aggressive. Shooting in raw enables more fine detail to be pulled from your shots.

Ultimately, we wouldn't have any hesitation in recommending all three of these DSLRs. However, if we were working to a very strict budget we'd be tempted to opt for the Canon EOS 1200D purely on account of the value for money it offers. The Pentax K-S1 is a better camera altogether, though, that will serve its users well for longer on account of its superior feature set. The Nikon D3300, meanwhile, also represents an excellent choice – especially for anyone who's looking to buy into the Nikon system on a budget and wants a more than capable DSLR.

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In the right situation, the Velvet 56mm produces the most beautiful bokeh

Lensbaby Velvet 56

Callum McInerney-Riley tries out an unconventional 56mm f/1.6 lens designed to give ethereal, soft-focus images

Lensbaby is a company that specialises in making unique and quirky lenses that toy with sharpness and areas of focus for artistic and creative effect. The most popular products are designed with lenses that give a sweet spot of focus that can be manipulated by tilting the lens. This allows photographers to work with out-of-focus areas to enhance their images. There are also products such as a fisheye wideangle and even a lens for iPhones.

At The Photography Show in March, I was given a sneak peek at the latest Lensbaby product. Craig Strong, Lensbaby's co-founder, told AP that the firm wanted to create a lens that had the look and feel of classic film-camera lenses with the same level of manual control – and it came up with the Lensbaby Velvet 56.

The lens is certainly not conventional. What would be considered as optical imperfection in

a conventional lens is in fact the very thing that Lensbaby is trying to achieve with this lens. It is meant to give a soft and dreamy look when used at the maximum aperture of f/1.6, and even when stopped down it is meant to have soft corners. However, this is intended to be used stylistically to make the resulting images aesthetically pleasing and to give the lens a distinctive character.

Features

The press material describes the Lensbaby Velvet 56 as a 'portrait and macro lens'. The focal length, the fast maximum aperture of f/1.6 and the close-distance focusing boasted by this lens certainly fit the criteria for these types of photography. The 56mm focal length is equivalent to 85mm on an APS-C camera, which is great for head-and-shoulders portraits, and on full frame it's ideal for slightly



wider environmental shots. The lens's macro abilities include 1:2 magnification and a minimum focus distance of 5in (13cm), which combined with its fast aperture should make this lens rather good for macro work too. Currently, the Velvet 56 is available in Canon EF, Nikon F, Pentax K and Sony A





Between f/2.8 and f/4 is the most useful for portraits



to need a filter of any kind anyway, unless shooting in bright conditions, when an ND filter may be necessary to allow use of large apertures.

Build and handling

The lens features an all-metal barrel finished in a glossy black paint. There's also a more expensive silver version available, which does look good in itself but appears quite out of place once mounted on a black DSLR.

Nine aperture blades feature inside the Velvet 56, which are adjusted via the aperture ring. The aperture ring has soft but noticeable clicks between each stop, but there is a lot of space between each one, which means it is possible to shoot with the lens between apertures. As this lens gives a vastly different look from stop to stop, very precise control over the lens's effect is possible.

There are three strips of ridged metal that give grip to the focusing. The focusing ring takes up virtually the entire barrel, and it's dampened and pleasantly smooth to use, although going from the minimum focusing distance to the maximum requires a turn of approximately 300°. Unlike some manual

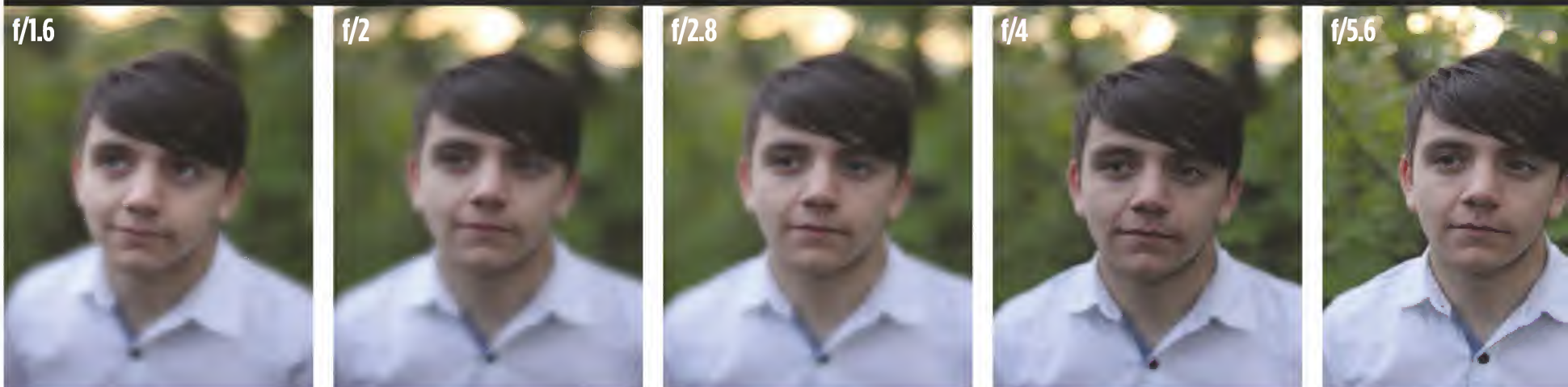
mounts, but plans are afoot for the release of a Micro Four Thirds version.

The lens mount is entirely metal and there are no mechanical or electronic couplings between the lens and camera. This means that it has no automatic features such as autofocus or aperture control. Instead, it is operated completely manually using an aperture ring that ranges from f/1.6-f/16 in 1-stop increments, and a manual focus ring. The Canon-mount version that I tested worked

perfectly well on the Canon EOS 5D Mark II, but the experience will be slightly different on a Nikon. Focus confirmation will not work, and lower-end DX-format Nikon DSLRs won't meter with this lens, requiring the use of manual-exposure mode instead.

The lens features a filter thread of 62mm, and as the lens barrel doesn't move when focusing, it's good for use with ND filter and polarisers. However, as this lens is designed for close-quarters photography, it's unusual

THROUGH THE APERTURE RANGE





The orbs of light towards the middle of the image are out-of-focus areas in the foreground



The weird and wonderful out-of-focus areas really add to the impact of abstract images

aperture lenses, when stopped down to the minimum aperture of f/16 it is still reasonably bright and focusing isn't overly difficult as a result. The company claims that the optical design for the Velvet 56 has never before been used, and comprises four elements in a singlet-doublet-singlet make-up.

Image quality

The Velvet 56 is designed to give a velvety texture to images, and it's only by seeing examples that you can really appreciate what this lens does.

At f/1.6 the image is very soft – even in the centre – giving a halo effect. It's very abstract with nothing really being sharp. If the shape is recognisable then the image can work, but it's really very soft and for most shots f/1.6 just falls short of looking like a purposeful, visually pleasing image. Jumping to f/2, the image starts to gain a segment of sharp detail in the centre with everything just outside of the depth of field very smooth and glowy. This is a cool effect but there's too little detail for portraits, although it is OK for macro work.

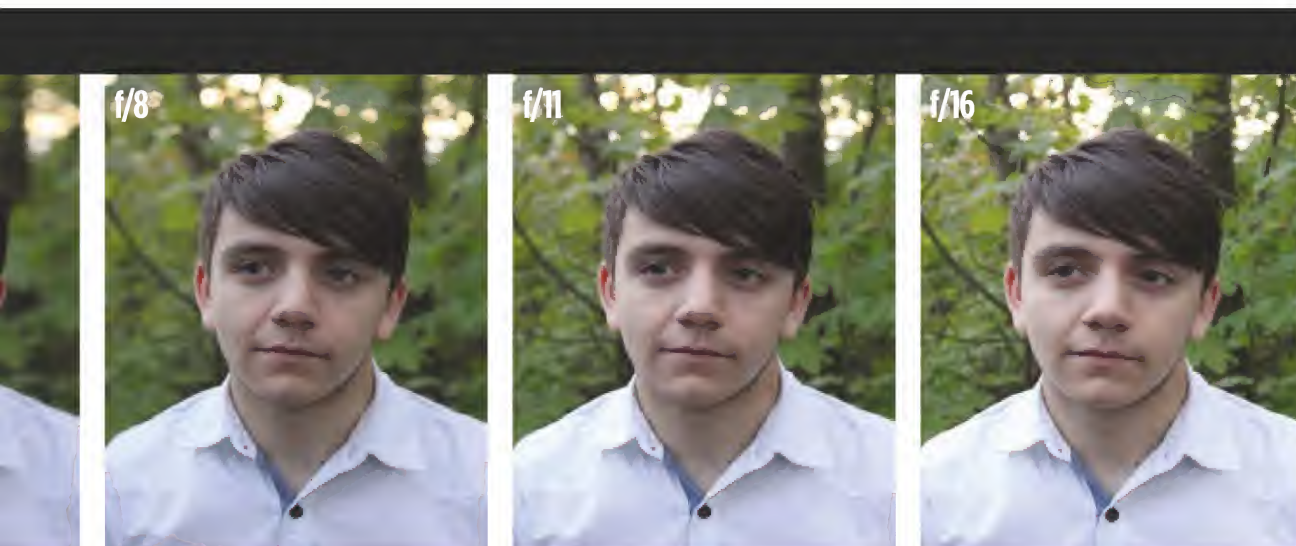
Stopping down to f/2.8, the lens starts to become useful for portraits. There's still only a

small amount of detail but it now begins to look creative, soft and glowy towards the edges, with a sense of purpose rather than being reminiscent of the somewhat dated look of a soft-focus filter. So long as the subject is mostly in the centre, it looks quite good. However, if shooting tight headshots with the nose towards the centre of the frame, the eyes start to lack sharpness further out towards the edges.

For my preference, f/4 – or even stopping the aperture between f/4 and f/2.8 – is the best wide aperture for achieving sharpness, while also making the most of the aesthetic character of the lens. At f/5.6, the lens is sharpest in the centre, although the corners are still very soft, and from there the further down the aperture you go, the greater the depth of field and the sharper the corners become, although the middle softens incrementally between f/5.6 and f/16.

The lens flares like no other I've ever used. Even when shooting water, the light that hit the water surface created optical highlight flaring and strange ghosting across the image. Again, this is a characteristic of the lens that some users may enjoy. It certainly improved my shot and made it more interesting.

AP



Our verdict

FOR MY taste, the Velvet 56 is way too soft at f/1.6, but when stopped down to around f/2.8 I can really start to see the uses for it. Working at between f/2.8 and f/5.6, the lens has plenty of character, giving a glowy goodness, soft corners and a reasonable amount of central sharpness when stopped down. It's not intended to be a conventional lens and it's fair to say there is nothing else quite like it on the market right now.

The Velvet 56 took a lot of flack online when it was announced, with many saying the same thing can be achieved with any old manual 50mm lens with a fast aperture or soft-focus filters. This is true to an extent, but the effect is very different to achieving pleasing aesthetics from optical flaws – the Velvet 56 has its own character, and if that's what you want then this is a great lens for you.

The quality of images is entirely subjective: if dreamy-looking portraits or macro are your thing, then you're going to love the Lensbaby Velvet 56.



Data file

Price £499
Filter diameter 62mm
Lens elements 4
Groups 3
Diaphragm blades 9
Aperture f/1.6
Minimum focus 13mm
Length 86mm-112mm
Diameter 72mm
Weight 370g
Lens Mount Canon EF, Nikon F, Pentax K, Sony Alpha A

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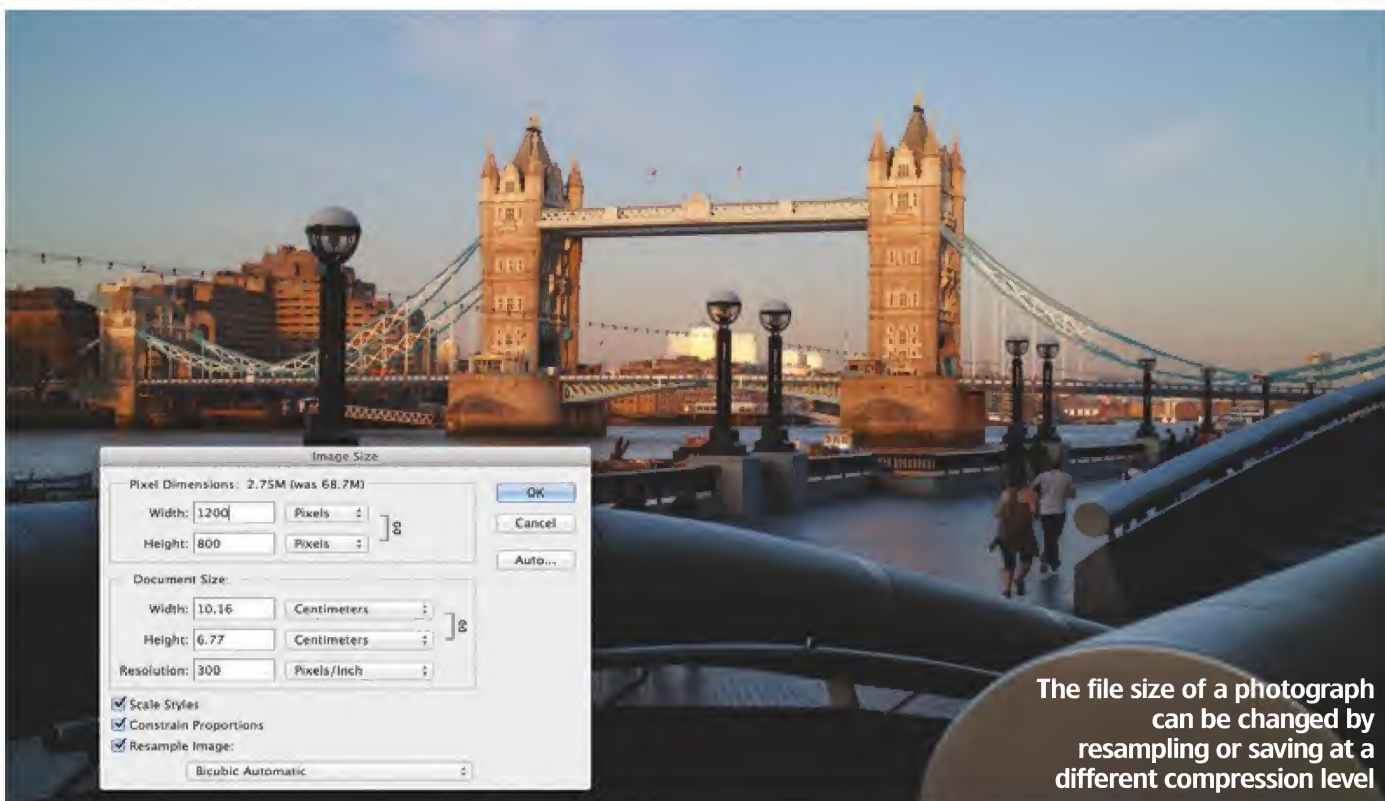
Q I have just had a print made on acrylic that came out really well. However, do you have any idea how to hang it on the wall? The print is totally smooth on the back.

Chris Jones

A First, many acrylic print services say that they include the appropriate fixings with the print. So carefully check your packaging to see if there are any hooks or similar fixings hidden away inside. If there aren't any, the next step would be to contact the printers themselves, to see if there's anything they specifically recommend.

If not, you'll need to find some self-adhesive hangers. One possibility might be those hangers designed for hanging decorative plates, which you can find at most DIY shops.

Andy Westlake



The file size of a photograph can be changed by resampling or saving at a different compression level

Changing the file size

Q How do you change a photograph's file size?

Hicham Mohamad Filali

A This is a fairly open question, but in general there are two ways to change a file size. One is to resize the image, perhaps to make it smaller for posting on the web, so if your camera outputs 6000 x 4000-pixel files, for example, reducing it to

1200 x 800 pixels (via Image>Image Size in Photoshop) will reduce the file size considerably. The second is to apply a higher level of JPEG compression, by resaving at a lower quality level. However, it's best not to take this too far, as it can result in very ugly artefacts in the image.

Both of these methods necessarily result in a loss of detail, so the best approach is usually to work out how many pixels you'll need for any application, resize to match this, and then save at a reasonably high JPEG quality. **Andy Westlake**



Lenses advertised at very low prices will often be unofficial 'grey' imports

Price discrepancy

Q I am considering buying a Tamron 150-600mm lens for my Sony Alpha 65 camera. My dilemma relates to the different prices being asked. For example, most shops, including some online, are asking for £899 with a five-year warranty, and there are others that are offering the lens at £599 with a two-year warranty. Can you explain the difference? **Graham Jones**

A The difference here is between authorised retailers selling genuine UK stock, and those based abroad

(often in Hong Kong) selling unofficial (or 'grey') imports that are not coming through Tamron-approved channels.

Essentially, when bought through a UK retailer, the recommended retail price of this lens is £899, and Tamron offers a five-year warranty. If anything goes wrong during this period (that's not user-inflicted damage) you should be able to send the lens in and get it repaired.

Those online shops selling it for £599 with a two-year warranty aren't importing the lens through official channels (assuming they're even legitimate at all),

which means that if the lens breaks, things become much more uncertain. Tamron is not obliged to service it in the UK, and you'll probably find the retailer requires you to send it back to them, wherever they might happen to be based.

You can see more details on Tamron's European warranty and policy on grey imports at www.tamron.eu/uk/service/5-year-warranty and www.tamron.eu/uk/service/grey-imports.

Overall, despite the lure of large cost savings, it's generally safest to go with a genuine UK retailer. **Andy Westlake**

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In the bag

Jamie Harrison has almost 30 years' experience as a professional photographer and photojournalist specialising in beauty, commercial portfolios and portraiture. www.jamieharrison.net



BOTH PICTURES © JAMIE HARRISON

Olympus OM-D E-M5

1 I love the Olympus OM-D range, as it offers fantastic quality and is fully backed up with some outstanding optics. The HLD-6 grip is a must for better handling of the small cameras, but the size and reduced weight of the camera have made such a difference when I'm lugging kit around.

Olympus M.Zuiko Digital ED 75mm f/1.8

2 This is my go-to lens when I'm shooting beauty. It's a chunky piece of glass with remarkable light-gathering power thanks the maximum f/1.8 aperture, which also provides a lovely bokeh when I shoot wide open. I can't recommend it highly enough for close-up portraits.

List of kit Olympus OM-D E-M5, Olympus HLD-6 grip, Olympus M.Zuiko Digital 45mm f/1.8, Olympus M.Zuiko Digital ED 75mm f/1.8, 2x Olympus batteries, Lensbaby Composer, Wanderlust Pinwide, Polaroid 440, Fujifilm FP-3000B instant film, SanDisk Ultra SD cards



Polaroid 440

3 This camera from the early 1970s is bulky, slow and ugly, but I love it. Again, I like to experiment and the peel-apart film the 440 uses to produce a print and a negative, which can then be scanned and manipulated. I also enjoy the slow handling and unpredictable results, which are so refreshing in these days of automation and perfection.

Lensbaby Composer

4 It's important to keep experimenting and to push forward your creativity, and the Lensbaby Composer is a fun tool that can produce serious results. The 50mm focal length translates to 100mm on the OM-D, which is great for portraits and beauty, while the tilt-and-shift-aspect lets me really emphasise eyes or lips by drawing the eye in through the blur.

Wanderlust Pinwide

5 This pinhole 'lens' is a bit rubbish, unpredictable, barely controllable and produces images with so many faults and artefacts that they can't be used for anything other than the web. But like the Lensbaby and the Polaroid, it's so much fun to take out and makes me work hard to get decent results. And for around £30, it's a bit of a bargain.



BLAST FROM THE PAST

Periflex I

Ivor Matanle remembers his brother's camera from the 1950s

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DESIGNED BY Kenneth (now Sir Kenneth) Corfield, the first model of the all-British Periflex was manufactured in Wolverhampton, and launched with Leica thread mount and register, as an inexpensive second camera for Leica enthusiasts with Leica lenses. Focusing was by a reversed periscope that lowered a mirror into the light path between lens and shutter to provide a partial reflex image for focusing. A cloth focal-plane shutter provided speeds from 1/30-1/1000sec. An optical viewfinder was mounted in the accessory shoe. The first 200 or so were covered in brown pigskin. Later, black enamel examples were covered in black leather cloth. Subsequently, a satin-chrome version was produced.

What's good The Periflex I was an excellent design and easy to use. Other focal lengths became available from Corfield.

What's bad The shutter can be unreliable 60 years on.



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Professor Newman on...

Light sources

Bob Newman looks at the increasing popularity of LEDs for stills photography



'LED lighting has become more popular for photography'

While working on a project I have underway, I was talking to a supplier of xenon flash tubes. This particular company manufactures the tubes used in one of the world's leading brands of studio flash equipment, but they were worried about declining business, the problem being the increasing popularity of LED (light-emitting diode) lighting.

Both a xenon flash tube and an LED have the advantage of being very efficient converters of electrical energy into light. The problem with inefficient light sources is twofold. First, the energy not used to generate light appears as heat, so these sources tend to get very hot, which can be dangerous. The other problem occurs when we have a limited amount of energy available, such as when out and about, and are

dependent on battery power. For this reason, the xenon flash tube has been the 'go-to' portable light source for still photography for some 40 years.

The movie photographer had to rely on hot, inefficient, incandescent lighting. In the past ten years, the advent of the high-power, white-light-emitting diode has provided an efficient continuous light source suitable for moving pictures, and most portable video lighting uses this technology.

Popularity contest

While still photography does not require the use of a continuous light source, this does offer some advantages, such as easier evaluation of lighting effects and light for autofocus. For these reasons, LED lighting has become more popular for still photography. High-efficiency sources do, however, have their associated disadvantages. Correct colour rendition depends on the light illuminating a subject approximating to 'black-body radiation', that is, the

light emitted by a very hot object (such as the sun or a lamp bulb).

Xenon tubes and LEDs emit light using a quantum mechanism, whereby electrons are energised to a greater extent than usual and then release a photon light as they return to their normal state, producing a fixed wavelength rather than the random mix found in black-body radiation. In the case of the xenon tube, the energetic plasma in the tube provides very many fixed frequency bands (see figure 1) and the light is a reasonable match for daylight.

The LED is more problematic. The LED itself emits blue/violet light, which is converted to white by a phosphor, resulting in an output that peaks in the blue (see figure 2). The outcome is that LEDs can give poor colour rendering. LED manufacturers rate the accuracy of the colour rendering using a Colour Rendering Index (CRI), whereby black-body radiation would give a CRI of 100. For photographic use, a CRI of 80 is about the minimum usable for good colour.

Figure 1: Intensity versus wavelength for a xenon flash tube

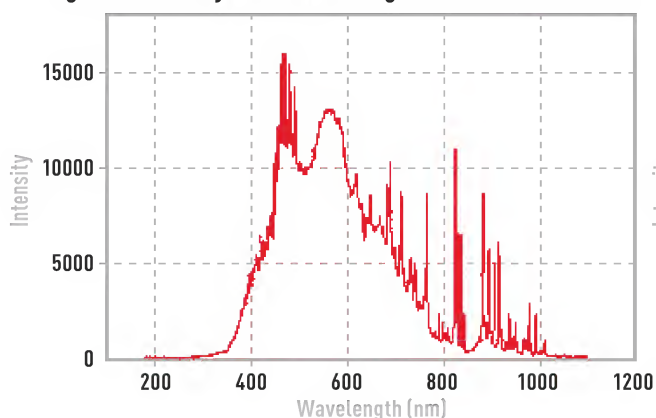
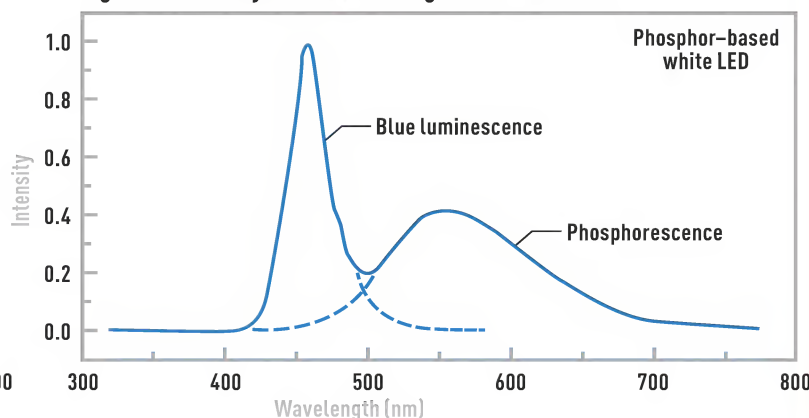


Figure 2: Intensity versus wavelength for a white LED



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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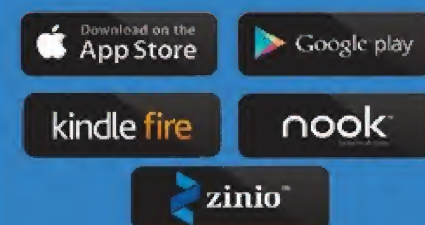


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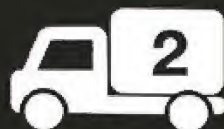
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Nikon D610

24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

up to **£400 CASHBACK*** when bought with selected lenses

D610 From **£1199**

D610 Body £1199
D610 + 24-85mm £1599

See www.wex.co.uk/nikond610 for cashback* details



Nikon D750

24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

up to **£425 CASHBACK*** when bought with selected lenses

NEW D750 From **£1749**

NEW D750 Body £1749
NEW D750 + 24-85mm £2199
NEW D750 + 24-120mm £2299

See www.wex.co.uk/nikond750 for cashback* details



Nikon D810

36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

D810 £2399

D810 Body £2399
NEW D810A Body £2999

Read our D810 review on our blog at wex.co.uk/blog



Nikon D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s £4449

D4s Body £4449

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire

*Nikon lenses cashback offer ends 31.5.15. See website for full details
For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register



SONY A7 II Black

24.3 megapixels
5.0 fps
1080p movie mode

NEW A7 II Body **£1449**

NEW A7 II Body £1449
A7s Body £1699
A7R Body £1339
A7 Body £849

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* £849
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* £695
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T* £1289



SONY A6000 Black or Silver

24.3 megapixels
11.0 fps

A6000 From **£449**

A6000 Body £449
A6000 + 16-50mm PZ £529
A5000 + 16-50mm PZ £269
A5000 + 16-50mm PZ + 55-210mm £449

Sony 50mm f1.8 £269
Sony 18-200mm f3.5-6.3 OSS £559



SONY A77 II

24.3 megapixels
12.0 fps
1080p movie mode

A77 II From **£764**

A77 II Body £764
A77 II + 16-50mm £1199
A58 + 18-55mm £339
A58 + 18-55mm + 55-200mm £499

RECOMMENDED LENSES:
Sony 50mm f1.4 £299
Sony 16-50mm f2.8 DT SSM £479



Panasonic GH4

16.05 megapixels
12.0 fps
4K Video

GH4 From **£1128**

GH4 Body £1028 inc. C/back*
price you pay today £1128
GH4 + 14-140mm f3.5-5.6 £1499 inc. C/back*
price you pay today £1599

RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS £799
14-140mm f3.5-5.6 OIS £479
42.5mm f1.2 ASPH £1099

*Cashback offer ends 2.6.15.



Panasonic GF7 Silver or Brown

16.0 megapixels
5.8 fps
Wi-Fi Built in

GF7 with 12-32mm **£399**

NEW GF7 + 12-32mm £399
GX7 + 14-42mm £449 inc. £50 C/back*
price you pay today £499
GX7 + 20mm £510 inc. £50 C/back*
price you pay today £560

*Cashback offer ends 24.6.15.



OLYMPUS OM-D E-M5 II Black & Silver

16.1 megapixels
10.0 fps
1080p movie mode

OM-D E-M5 II From **£899**

NEW OM-D E-M5 II Body £899
NEW OM-D E-M5 II + 12-40mm £1499
NEW OM-D E-M5 II + 12-50mm £1099
OM-D E-M10 Body £399
NEW OM-D E-M10 + 14-150mm II £799
OM-D E-M1 Body £899
OM-D E-M1 + 12-50mm £1079
OM-D E-M1 + 12-40mm £1499



OLYMPUS E-PL7 Silver, Black or White

16.1 megapixels
8.0 fps

E-PL7 From **£319**

E-PL7 Body £319
E-PL7 + 14-42mm £469

RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £359
NEW Olympus 40-150mm £1299
Olympus 60mm f2.8 Macro £365
Olympus 25mm f1.8 £299



PENTAX K-3 II

24.3 megapixels
8.3 fps
Full HD movie mode

K-3 II From **£769**

NEW K-3 II Body £769
NEW K-3 II + 18-55mm £849
NEW K-3 II + 18-135mm £1069
NEW K-3 II + 16-35mm £1149
K-3 Body £769
K-3 Prestige edition £999
K-50 from £369
K-S1 from £419
NEW K-S2 Body £549
NEW K-S2 + 18-55mm £649



FUJIFILM X-E2 Black or Silver

16.3 megapixels
7.0 fps

X-E2 From **£499**

X-E2 Body £499
X-E2 + 18-55mm £729
X-M1 + 16-50mm £389
NEW X-A2 + 16-50mm II £379

FUJINON X-MOUNT LENSES:
35mm f1.4 R £379
56mm f1.2 R £729
50-140mm f2.8 WR OIS XF £1099



FUJIFILM X-T1

16.3 megapixels
8.0 fps
1080p movie mode

X-T1 From **£879**

X-T1 Body £879
X-T1 + 18-55mm £1179
X-T1 + 18-135mm £1249
X-Pro1 + 2 FREE lenses & case worth £847 £649

NEW 16-55mm f2.8 R LM WR £899
55-200mm £350
f3.5-4.8 R LM OIS XF £495
56mm f1.2 APD XF £999

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J. Whigham – Norfolk

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5.0 fps
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700D Body £414
700D + 18-55mm IS STM £489
700D + 18-135mm IS STM £668
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Canon | PRO PARTNER
70D

20.2 megapixels
7.0 fps
1080p movie mode

70D From £743

70D Body £743
70D + 18-55mm f3.5-5.6 IS STM £773
70D + 18-135mm f3.5-5.6 IS STM £989

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'
Adam – Portsmouth

Canon | PRO PARTNER
EOS 7D Mk II

20.2 megapixels
10.0 fps
1080p movie mode
Full Frame CMOS sensor

up to £250 CASHBACK*
when bought with selected lenses

7D Mk II From £1429

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See www.wex.co.uk/canon7dii for cashback* details

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EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D From £1150

6D Body £1150
NEW 6D + 24-70mm f4.0 L IS USM £1849

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5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From £2249

5D Mark III Body £2249
5D Mark III + 24-105mm f4.0L IS USM £2749

Canon | PRO PARTNER
EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'
Dave – Cornwall

*Canon lenses cashback offer ends 31.7.15

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Manfrotto

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• 144cm Max Height
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PocketWizard MiniTT1 £149 FlexTT5 £149 Plus III Set £229 PlusX Set £139.99	Macro flash: 15 MS-1 £269	Softlite Reflector Kits Inc Honeycomb & Diffuser: 42cm £49 55cm £69 70cm £129	FlashBender From £23.99	INTERFIT Folding Softbox From £54.99 Reflector Bracket £24.99	Off Camera flash Cord From £30.99	Tilthead £17.99
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Canon EF-S 18-135mm f3.5-5.6 IS STM	£249
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Canon EF 20-35mm f3.5-4.5 USM	£175
Canon EF 50mm f2.5 Compact Macro	£169
Sigma 150-500 f5-6.3 CAN REFURBISHED	£599
Sigma 24-70mm f2.8 IF EX DG CANON	£399
Nikon D800	£995
Nikon D7100	£529
Nikon MB-D15 (for D7100)	£149
Nikon D2Xs	£499
Nikon D300	£350
Nikon D3200 + 17-70mm	£225
Nikon AF-S 14-24mm f2.8 G ED	£995
Nikon AF 80-400mm f4.5-5.6 D VR	£649
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Nikon AF-S 18-300mm f3.5-6.3 DX ED VR	£449
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Nikon Reflex 500mm f8	£395
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Nikon AF-S 55-200mm f4.5-6.3 DX	£95
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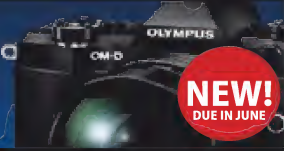
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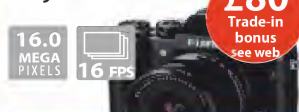
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35mm f/2.4 Summarit	£1,450.00
50mm f/2.4 Summarit	£1,250.00
75mm f/2.4 Summarit	£1,400.00
90mm f/2.4 Summarit	£1,500.00
50mm f/2 Summicron-M	£1,655.00
50mm f/1.4 Summilux-M	£2,755.00
50mm f/0.95 Noctilux	£7,500.00
75mm f/2 Summicron-M	£2,545.00
90mm f/2 Summicron-M	£2,755.00

Panasonic TZ70



In stock at only **£327.00**
See website for details

Claim a **FREE** 5 year Warranty from Panasonic

Panasonic TZ57



In stock at only **£189.00***
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Claim a **FREE** Selfie Stick & £20 Cashback from Panasonic
*Price shown includes £20 cashback

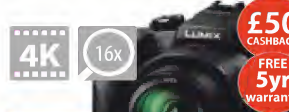
Panasonic FT30



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See website for details

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Panasonic FZ1000



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Claim £50 Cashback from Panasonic
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GX7 + 14-42 + 20mm
£449.00* **£510.00***

Claim £50 Cashback from Panasonic
*Price shown includes cashback

Panasonic GH4



Body Only + 14-140mm
£949.00* **£1,499.00***

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*Price shown includes cashback

Pentax K-S2



In stock from **£529.00**
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Pentax K-3 II



K-3 II Body + 18-55mm
£769.00 **£849.00**

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645z Body + 55mm
£6,799.00 **£7,699.00**

See online for full range of Pentax 645 Lenses

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Hero 4 Black
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Hero 4 Silver
£279.00

Hero
£94.00

Lowepro Scope Photo Travel
350AW



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Lowepro Flipside
400AW



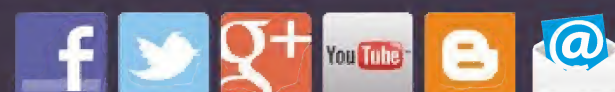
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Lowepro Nova
160AW



In stock at only **£29.00**

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4/3rds / Micro 4/3rds / NEX /Fuji X Lenses

Fuji X Series Lenses

14mm F2.8 XF.....	Fuji Mint- £529
18-55mm F2.8-4 XF.....	Fuji E++ / Mint- £279 - £299
18mm F2 XF R.....	Fuji E++ / Unused £179 - £239
23mm F1.4 XF R.....	Fuji Mint- £549
27mm F2.8 XF.....	Fuji E++ / Unused £199 - £219
35mm F1.4 XF R.....	Fuji E++ / Mint- £269 - £279
50-230mm F4.5-6.7 OIS XC.....	Fuji E++ £159
55-200mm F3.5-4.8 OIS XF.....	Fuji E++ £359

Lenses - 4/3rds

11-22mm F2.8-3.5 Zuiko.....	Olympus E+ / Mint- £249 - £349
12-60mm F2.8-4 ED SWD.....	Olympus E+ £349
14-150mm F3.5-5.6 Asph Vario-Elmar D.....	Panasonic E++ £689
14-35mm F2 SWD Olympus E++ / Mint- £989 - £1,149	
14-54mm F2.8-3.5 Zuiko.....	Olympus E++ £149 - £249
150mm F2 Zuiko.....	Olympus E+ / Mint- £999 - £1,289
25mm F1.4 Summilux D.....	Panasonic E++ / Mint- £349 - £449
25mm F2.8 Zuiko.....	Olympus E++ £139
35-100mm F2 Zuiko.....	Olympus E++ £1,079
35mm F3.5 Macro Zuiko Olympus E+ / E++ £99 - £1,69	
40-150mm F3.5-4.5 Zuiko.....	Olympus E+ / E++ £39 - £59
40-150mm F4-5.6 ED Zuiko.....	Olympus E+ / E++ £59 - £89
50-200mm F2.8-3.5 SWD.....	Olympus E++ £489 - £549
50-200mm F2.8-3.5 Zuiko.....	Olympus E+ / E++ £389 - £449
7-14mm F4 ED Zuiko.....	Olympus E++ £749 - £789
85mm F1.4 IF MC Aspherical.....	Samyang (4/3rds) E+ £189
9-18mm F4-5.6 ED Zuiko.....	Olympus E++ £279
Composer.....	Lens Baby E++ £59
DMW-GTC1 2x Front Converter.....	Panasonic E++ £79
EX25 Extension Tube.....	Olympus E++ / Mint- £65 - £79

Lenses - Micro 4/3rds

12-35mm F2.8 G Vario OIS.....	Panasonic E++ / Mint- £539 - £679
12-50mm F3.5-6.3 M Zuiko.....	Olympus E++ £139
12.5mm F2 G 3d.....	Panasonic Mint- £119
12mm F2 ED M Zuiko.....	Olympus E+ / Mint- £329 - £429
14-140MM F3.5-5.6 OIS HD.....	Panasonic E++ £249
14-42mm F3.5-5.6 Asph OIS.....	Panasonic E+ / E++ £69 - £79
14-42mm F3.5-5.6 G X Asph OIS.....	Panasonic E++ £129
14-42mm F3.5-5.6 M Zuiko ED.....	Olympus E++ £59
14-45mm F3.5-5.6 ASPH G Vario.....	Panasonic E++ £129
14mm F2.5 Asph.....	Panasonic Mint- £119
17mm F2.8 M Zuiko.....	Olympus E++ £129
20mm F1.7 G Pancake.....	Panasonic E++ £179
25mm F1.4 DG Summilux.....	Panasonic E+ / Mint- £299 - £349
26mm F1.4 - Micro 4/3rds.....	SIR Magic E++ £59
45mm F1.8 M Zuiko.....	Olympus E++ / Mint- £159
45mm F2.8 DG Asph Macro.....	Panasonic E++ £369
7-14mm F4 G Vario.....	Panasonic E++ £629 - £649
Pen F - Micro 4/3rds Adapter.....	E++ £15

Sony NEX Lenses

16-50mm F3.5-5.6 PZ OSS.....	Sony E+ / E++ £75 - £95
18-200mm F3.5-6.3 Di III VC.....	Tamron E++ £349
18-55mm F3.5-5.6 OSS.....	Sony E++ / Mint- £59 - £79
24mm F1.8 2A E.....	Sony E++ / Mint- £429 - £449
DSC-QX100.....	Sony Mint- £199
QX10 Smart Phone Lens.....	Sony E++ £89

Bronica ETRS/SI

Bronica ETR Accessories

+0.5 Correction Lens AEII.....	Bronica E++ £9
+0.5 Correction Lens for Rotary Prism Bronica E++ £10	
+0.5 Correction Lens for Waist Level.....	Bronica E++ £9
+1.5 Correction Lens for Rotary Prism.....	Bronica E++ £9
-1.5 Correction Lens AEII.....	Bronica E++ £9
-2.5 Correction Lens AEII.....	Bronica Mint- £10
-4.5 Correction Lens for Rotary Prism.....	Bronica E++ £10
45DS Closure Lens Standard.....	Bronica Unused £9
62mm Close Up Lens 1.....	Bronica E++ £15
62mm Close Up Lens 2.....	Bronica E++ £20
Cold Battery Pack E.....	Bronica E++ £15
ETR Body Cap.....	Bronica E++ £15
ETR Rear Lens Cap.....	Bronica E++ £5
ETRS Darkslide.....	Bronica E++ £9
Extension Tube E14.....	Bronica E+ / Unused £39 - £89
Extension Tube E42.....	Bronica E++ £39
Flash Bracket.....	Bronica E++ £45
Lens Hood 105-250mm.....	Bronica E+ / E++ £15
Lens Hood 250mm E/PE.....	Bronica E++ £15
Lens Hood 75mm E/El.....	Bronica E++ £15
Motorwinder E.....	Bronica E++ £85
Neck Strap E.....	Bronica E++ £9
Pro Shade E.....	Bronica E++ £25
Proshade E.....	Bronica E++ £25
Proshade E Mask 250mm.....	Bronica E++ £5
Standard Correction Lens AEII.....	Bronica E++ £10
Standard Neckstrap.....	Bronica E++ £12

Bronica ETR Cameras

ETR Body Only.....	Bronica E+ £79
ETRS Body + Speed Grip.....	Bronica E++ £89
ETRSI Complete.....	Bronica E++ £279
ETRSI Complete + AEII Prism.....	Bronica E++ £349

Bronica ETR Finders/Grips

Rotary Finder E.....	Bronica E++ £79
Waist Level Finder E.....	Bronica E++ £35

Bronica ETR Lenses

150mm F3.5 E.....	Bronica As Seen / E+ £39 - £109
200mm F4.5 E.....	Bronica E+ / Unused £119 - £219
200mm F5.6 E.....	Bronica E++ £129
250mm F5.6 E.....	Bronica As Seen / E++ £79 - £159
2x Converter E.....	Bronica E++ £59
30mm F3.5 PE Fisheye.....	Bronica E++ £589 - £699
40mm F4 E.....	Bronica As Seen / E+ £79 - £119
45-90mm F4-5.6 PE.....	Bronica E++ £399 - £449
500mm F8 E.....	Bronica E++ £399
70-140mm F4.5 PE.....	Schneider E++ £599

Bronica ETR Magazines

Polaroid Mag E.....	Bronica E+ / E++ £25 - £59
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Bronica SQA/Ai/B

Bronica SQ Accessories

+0.5 Correction Lens For AE Prism.....	Bronica E++ £10
+1.5 Correction Lens For AE Prism.....	Bronica E++ £10
-0.5 Correction Lens For AE Prism.....	Bronica E++ / Unused £9 - £10
-1.5 Correction Lens For AE Prism.....	Bronica E++ £9
-2.5 Correction for Waist Level Finder S.....	Bronica Unused £9
-2.5 Correction Lens For AE Prism.....	Bronica E++ £9
-3.5 Correction for Waist Level Finder S.....	Bronica Unused £9
-3.5 Correction Lens For AE Prism.....	Bronica Unused £9
67mm Close Up No 1.....	Bronica E++ £19
Pro4 Shade.....	Cromatek E+ £15
Proshade S.....	Bronica E++ £25
Proshade S - Green.....	Bronica Mint- £99
Rubber Eyepiece for 45DS Prism.....	Bronica Unused £4
SQ Body Cap.....	Bronica E++ £5

Bronica SQ Cameras

SQA Body Only.....	Bronica E++ £169
SQAM Complete.....	Bronica E+ £279

Bronica SQ Finders/Grips

AE Prism Finder S.....	Bronica E+ / E++ £89 - £99
CDS MF Finder S.....	Bronica E+ / E++ £64 - £79
ME Prism Finder S.....	Bronica E+ £79

Bronica SQ Lenses

140-280mm F5.6 PS.....	Bronica E+ £399
150mm F4 PS.....	Bronica E++ £119
200mm F4.5 S.....	Bronica E++ £99
2x Teleconverter PS.....	Bronica E++ £99
50-100mm F4-5.6 PS.....	Bronica E++ £599
500mm F8 S.....	Bronica E++ £299
75-150mm F4.5 PS.....	Bronica E++ £399

Bronica SQ Magazines

SQA 220J Mag.....	Bronica E+ £75
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Canon EOS

Canon EOS Film Accessories

+1 Correction Lens (EOS 3).....	Canon E++ £5
Barcode Reader E.....	Canon E++ £4
Bellows Unit.....	Kiev E+ £49
Ed-E Rubber Eyecup.....	Canon E++ £5
EF12 MkII Extension Tube Canon E++ / Mint- £39 - £49	
EOS 35mm Reversing Ring.....	Kood E++ £29
EOS Reverse Adapter.....	Novoflex E+ £119
EOS T Mount Adapter.....	E++ £66
Extension Tube 25.....	Uniphus Unused £25
Extension Tube Set.....	Jessops E++ £39
Extension Tube Set.....	Promaster E++ £39
Extension Tube Set.....	Triplux E++ £39
GR-80TP Tripod/Grip.....	Canon E++ £39
Manual Extension Tube Set.....	E++ / Mint- £15 - £19
N-Raincover E1-M.....	Canon Mint £39
N-Raincover E1-S.....	Canon Mint £39
Panorama Shift Adapter.....	Zork E++ £299
Pro24CM Microphone.....	Audio Technica Mint- / Mint £49 - £59
Quartz Data Back E.....	Kood E++ £25
Stereo Videoic Pro.....	Rode Mint- £89
Technical Back E with Keyboard.....	Canon Unused £49 - £75
Tripod Mount Ring B (B).....	Canon E++ £49
Tripod Mount Ring C (WII).....	Canon E+ £79
WFT-E7B Wireless Transmitter.....	Canon Mint £449

Canon EOS Film Cameras

EFM Body Only.....	Canon E+ £15
EOS 10 Body Only.....	Canon As Seen £19
EOS 100 Body Only.....	Canon E+ £15
EOS 1000F Body Only.....	Canon E+ £189
EOS 1M + E1 Booster.....	Canon E+ £189
EOS 1M + E2 Booster.....	Canon E+ £189
EOS 3 + E2 Booster.....	Canon E+ £149
EOS 3 Body Only.....	Canon As Seen £79
EOS 30 + BP300 Grip.....	Canon E+ £69
EOS 30 Body Only.....	Canon E++ £69 - £119
EOS 300 + 28-90mm.....	Canon E++ £35
EOS 300 Body Only.....	Canon E+ £15 - £25
EOS 300X Body Only.....	Canon E+ £19
EOS 30E Body Only.....	Canon As Seen £39
EOS 5 + VGI0 Grip.....	Canon E+ £49
EOS 500 Body Only.....	Canon E++ £29
EOS 500 Body Only.....	Canon E+ / E++ £15 - £20
EOS 500N Body Only.....	Canon E+ / E++ £15 - £25
EOS 50E + BP50 Grip.....	Canon As Seen / E+ £39 - £69
EOS 50E Body Only.....	Canon E+ £39 - £49
EOS 600 + Databack.....	Canon E+ £45
EOS 600 Body Only.....	Canon As Seen / E+ £19
EOS 650 Body + Quartz Databack E.....	Canon E+ £35

EOS 650 Body Only.....	Canon As Seen / E+ £15 - £29
EOS 750 + 35-70mm.....	Canon E++ £39
EOS 750 Body Only.....	Canon E+ £15
EOS 7500D Body Only.....	Canon E+ £25
EOS 850 Body Only.....	Canon E+ / E++ £25 - £35
EOS 88 BODY ONLY.....	Canon E++ £20
EOS A2E (5) Body Only.....	Canon E+ £49
EOS IX7 Body Only.....	Canon E+ / E++ £29 - £49
EOS RT Body Only.....	Canon E+ / Unused £49 - £149
Rebel X Body Only.....	Canon E++ £25

Canon EOS Flashguns

15 MS-1 Wireless Digital Macro Flash.....	Metz E++ £179
160E Speedlite.....	Canon E++ £5
200E Speedlite.....	Canon E+ / E++ £9 - £15
270EX Speedlite.....	Canon E++ £59
300EZ Speedlite.....	Canon E+ / E++ £15 - £29
320AFC Flash.....	Jessops E++ £25
380EX Speedlite.....	Canon E+ £49
420EX Speedlite.....	Canon E++ £79
430EZ Speedlite.....	Canon As Seen / E+ £15 - £29
480EG Speedlite.....	Canon E++ £69
50AF1 Digital.....	Metz E+ / E++ £109 - £119
540EZ Speedlite.....	Canon E++ £49
550EX Speedlite.....	Canon As Seen / E++ £49 - £109
580EX MkII Speedlite.....	Canon E+ / Mint- £199 - £219
580EX Speedlite.....	Canon E+ / E++ £139 - £179
Auto DX12R RingLight.....	Sunpak E++ £99
D1866 Flash.....	Nissin E++ £99
DRF-14C RingFlash.....	Marumi E++ £49
EF430 Flash.....	Sigma Unused £29
EF430ST Flash.....	Sigma Unused £39
EF500 DG ST Flash.....	Sigma E++ £50
EF500 DG ST Flash II.....	Sigma E++ £59
EF500 ST Flash.....	Sigma E+ £39
G4500 Hammerhead Flash.....	Sunpak E+ £29
ML3 Macrolite.....	Canon E++ £49
MR-14EX Macro Ringlite.....	Canon E++ / Mint- £279
MR40 AF Macro Flash.....	Canon E++ / Unused £29 - £39
ST-42 Transmitter.....	Canon E+ / Unused £69 - £99

Canon EOS Lenses

10-17mm F3.5-4.5 DX Fish Eye ATX.....	Tokina (Canon EOS) Ex Demo / Mint- £329 - £529
10-24mm F3.5-4.5 Di II LD Asph.....	Tamron (Canon EOS) E++ £279
100-400mm F4-6.7.....	Cosina E+ £119
100-400mm F4.5-5.6 L IS USM.....	Canon E+ / E++ £659 - £889
100mm F2 MM.....	Contax E++ £749
100mm F2.8 L Macro IS USM.....	Canon Mint- £519
12-24mm F4 ATX PRO SD.....	Tokina (Canon EOS) E++ £279 - £285
14mm F2.8 L USM.....	Canon Exc £699
14mm F2.8 L USM II.....	Canon E+ / E++ £1,199 - £1,349
15-85mm F3.5-5.6 IS USM.....	Canon E++ £439
16-35mm F2.8 L USM.....	Canon Exc £549
16-35mm F2.8 L USM MkII.....	Canon E+ / E++ £849 - £889

16-50mm F2.8 ATX Pro DX.....	Tokina (Canon EOS) E++ £289
17-40mm F4 L USM.....	Canon Exc / Mint £339 - £449
17-55mm F2.8 EFS USM.....	Canon E++ £429 - £499
17-85mm F4-5.6 IS USM.....	Canon E++ £149
18-135mm F3.5-5.6 IS USM.....	Canon E++ £189
18-200mm F3.5-5.6 IS EFS.....	Canon E+ £259
18-55mm F3.5-5.6 EFS.....	Canon E+ £49
18-55mm F3.5-5.6 EFS III.....	Canon Mint- £59
18-55mm F3.5-5.6 IS STM (EOS M).....	Canon Mint- £79
180mm F3.5 L Macro USM.....	Canon E++ £689
200-500mm F5-6.3 Di LD AF.....	Tamron (Canon EOS) E++ £489
21mm F2.8 ZE.....	Zeiss Mint- £939
22mm F2 STM.....	Canon Mint- £109
24-105mm F4 L IS USM.....	Canon E+ / E++ £399 - £479
24-200mm F3.5-5.6 SD.....	Tokina E++ £129
24-70mm F2.8 L USM.....	Canon E+ £799
24-70mm F4 L IS USM.....	Canon Mint- £549
24mm F1.4 L USM.....	Canon Exc £699
24mm F1.4 L USM MkII Canon E++ / Mint- £949 - £969	
24mm F2.8 EF.....	Canon E+ / E++ £139 - £199
24mm F2.8 IS USM.....	Canon E++ £359
24mm F3.5 L TSE.....	Canon E+ £719
24mm F3.5 L TSE MkII.....	Canon Mint- £1,099
28-135mm F3.5-5.6 IS USM.....	Canon E+ £119
28-200mm F3.5-5.6 USM.....	Canon E+ £139
28-300mm F3.5-6.3 XR Di VC.....	Tamron E++ £299
28-70mm F2.6-2.8 ATX Pro.....	Tokina (Canon EOS) Unused £249
28-75mm F2.8 XR Di AF.....	Tamron (Canon EOS) Mint- £219
28-80mm F2.8 ATX Pro.....	Tokina (Canon EOS) E++ £249
28-80mm F3.5-5.6 EF.....	Canon E++ £39
28-90mm F4-5.6 EF III.....	Canon E++ £49
28mm F2.8 EF.....	Zeiss E+ £599
28mm F2.8 ZE.....	Canon E++ £149
28mm F2.8 IS USM.....	Canon Mint- £299
28mm F2.8 PCS Shift.....	Leica E++ £699
300mm F2.8 ATX SD.....	Tokina E+ £849
300mm F4 L IS USM.....	Canon E++ £729 - £749
35-135mm F3.3-4.5 MM.....	Contax E++ £449
35-350mm F3.5-6.6 L USM.....	Canon Mint- £689
35-70mm F3.4 MM.....	Contax E++ £299
400mm F2.8 L IS USM.....	Canon E+ £4,349
400mm F2.8 L USM.....	Canon E+ £2,199
400mm F4 DO IS USM.....	Canon E+ £3,549
400mm f5.6 L USM.....	Canon E+ £689 - £789
45mm F2.8 TS-E.....	Canon E++ £749 - £849
50-135mm F2.8 DX ATX.....	Tokina (Canon EOS) Ex Demo £480
500mm F4 L IS USM.....	Canon Mint- £4,199
500mm F8 Reflex.....	Bower E+ £79

50mm F1.2 L USM.....	Canon E++ £849
50mm F1.4 USM.....	Canon Mint- £219
50mm F1.8 EF Mk1.....	Canon E+ £119 - £129
50mm f2.5 EF Macro.....	Canon E+ £159
55-200mm F4-5.6 Di II.....	Tamron (Canon EOS) E++ £39
55-200mm F4-5.6 LD Tamron (Canon EOS) As Seen £29	
55-200mm F4.5-5.6 USM.....	Canon Mint- / Unused £69 - £89
55-250mm F4-5.6 EFS IS.....	Canon E++ £99
600mm F4 L IS USM.....	Canon E++ £5,449
60mm F2.8 EFS Macro.....	Canon E++ £239
65mm F2.8 MP-E Macro.....	Canon Mint- £679
580EX MkII Speedlite.....	Canon E+ / Mint- £199 - £219
70-200mm F4 L IS USM.....	Canon E++ £649 - £679
70-200mm F4 L USM.....	Canon E+ £369
70-210mm F4 EF.....	Canon E+ £15
70-300mm F4-5.6 Di.....	Tamron (Canon EOS) E++ £49
70-300mm F4-5.6 Di.....	Tamron (Nikon) E+ £49
70-300mm F4-5.6 Di VC USD.....	Tamron E++ £199
70-300mm F4-5.6 L IS USM.....	Canon E+ / Mint- £739 - £799
70-300mm F4-5.6 LD Macro.....	Tamron (Canon EOS) Mint- £59
70-300mm F4.5-5.6 DO IS USM.....	Canon Mint- £449
75-300mm F4-5.6 EF III.....	Canon As Seen / E++ £49 - £79
75-300mm F4-5.6 USM II.....	Canon E++ £299
80-200mm F2.8 EF L.....	Canon E++ £499
80-200mm F4.5-5.6 EF III.....	Canon E++ £49
800mm F3.6 L IS USM.....	Canon Mint- £8,299
85mm F1.2 L USM.....	Canon E++ £899
85mm F1.2 L USM MkII.....	Canon E++ £1,099
85mm F1.4 IF MC Aspherical.....	Samyang (Canon EOS) E++ £179
8mm F3.5 Fisheye CS.....	Rokinon Mint- £169
90mm F2.8 TSE Shift.....	Canon Mint- £789
Original.....	Lensbaby E+ £39

Canon EOS Teleconverters

1.4x Converter DG Pro300.....	Kenko E++ £79
1.4x EF Extender.....	Canon E++ £5
2x Converter DG Pro300.....	Kenko E++ £79
2x EF Extender.....	Canon E+ / E++ £109 - £129
2x EF II Extender.....	Canon E++ £179
2x EF Macro Extender.....	Canon E++ £179
2x MC7 Converter.....	Teleplus E++ £39

Sigma (Canon EOS)

1.4x Converter DG Pro300	Kenko E++ £79
1.4x EF Extender	Canon E+ £119
2x Converter DG Pro300	Kenko E++ £79
2x EF Extender	Canon E+ / E++ £109 - £129
2x EF II Extender	Canon E++ £179
2x EF MkII Extender	Canon E++ £179
2x MC7 Converter	Teleplus E++ £39

Sigma (Canon EOS)

10-20mm F4-5.6 DC HSM Sigma (Canon EOS) E+ £219	
100-300mm F4 Apo EX HSM	Sigma (Canon EOS) E+ £299
12-24mm F4.5-5.6 EX DG HSM	Sigma (Canon EOS) E++ £349 - £369
12-24mm F4.5-5.6 EX DG HSM MkII	Sigma (Canon EOS) E++ £399
120-300mm F2.8 EX DG OS HSM S	Sigma (Canon EOS) E++ £1,979
15-30mm F3.5-4.5 EX DG	Sigma (Canon EOS) E++ £189
150-500mm F5-6.3 APO DG OS HSM	



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

Contax SLR Film Cameras

137MD Body Only.....	Contax E+ £39
139 Body + Winder.....	Contax E+ £75
167MT Body Only.....	Contax E+ £59 - £89
AX Body Only.....	Contax E+ / E++ £249 - £449
NX Body Only.....	Contax E++ £129 - £189
Preview Body Only.....	Contax E+ / Unused £49 - £249
RTS + Winder.....	Contax E+ £149
RTS2 Body + Motordrive.....	Contax E+ £199
RTS2 Body + Winder.....	Contax E+ £169
RTS2 Body Only.....	Contax E+ £129 - £149
RTS3 Body Only.....	Contax E+ £299 - £349
RX Body Only.....	Contax E+ £169
S2 Body Only.....	Contax E++ / Unused £450 - £549
ST Body + P7 Battery Pack.....	Contax E+ £249
ST Body Only.....	Contax E+ £229

Contax SLR Lenses (AE/MM)

100mm F2 AE.....	Contax E++ £599
100mm F2.8 AE Macro.....	Contax E+ £399
100mm F4 Medical Set.....	Yashica Unused £299
100mm F4 S Planar.....	Contax E++ £699
135mm F2 (60 Year Edition).....	Contax Unused £2,399
135mm F2.8 HMC.....	Hoya Unused £29
180mm F2.8 AE.....	Contax Unused £599
200mm F3.5 AE.....	Contax E++ £199
200mm F4 AE.....	Contax Unused £449 - £499
28-70mm F3.5-4.5 MM.....	Contax E++ / Mint- £259 - £279
28-80mm F3.5-5.6 AF.....	Contax New £399
28mm F2.8 ML.....	Yashica E+ £39
28mm F2.8 MM.....	Contax E+ £179
300mm F4 AE.....	Contax E+ £299
50mm F1.4 MM.....	Contax E+ £249
50mm F1.7 AE.....	Contax E+ £79
60mm F2.8 AE Macro.....	Contax E++ / Mint- £399
70-200mm F4-5.6 AF.....	Contax E++ £499
70-210mm F3.5-4.5 Apo.....	
.....Sigma (Contax/Yashica) E+ £49	
70-210mm F3.8-4.....	Tamron E++ £29
70-210mm F4-5.6.....	Sigma (Contax/Yashica) E+ £29
70-300mm F4-5.6 AF.....	
.....Contax E++ / Unused £449 - £799	
75-300mm F4.5-5.6.....	Zeiss Unused £59
80-200mm F4.5.....	Tokina E+ £25

Digital Compact Cameras

Canon Digital Compact

CBC-NB2 Car Charger (EOS 550D/600D/650D).....	
.....Canon Mint- £15	
IXUS 100 IS.....	Canon Mint- £49
LA-DC25D Adapt + TC-DC52/WC-DC52 Converters.....	
.....Canon E++ £69	
LA-DC58D Adapter + WC-DC58N Wide Converter (G3,G5,G6).....	Canon E+ £39
LA-DC58H Adapt + WC-DC58B/TC-DC58C Converters.....	
.....Canon Mint- £149	
LA-DC58K Adapter.....	Canon E++ £19
Powershot D10.....	Canon E+ £79
Powershot G15.....	Canon E+ £169
Powershot G1x MkII + Case.....	Canon E++ £439
Powershot G1x Premium Kit.....	Canon Mint £549
Powershot G2.....	Canon E+ £49
Powershot G2 + WC-DC58.....	Canon E++ £79
Powershot G9.....	Canon As Seen £69
Powershot S120 + WP-DC51 Housing Canon Mint £249	
Powershot S5 IS + Hood + Adapter.....	Canon E+ £89
Powershot S70.....	Canon As Seen £39
Powershot SX1 IS.....	Canon E++ £119
Powershot SX210 IS.....	Canon Mint- £79
TC-DC58 Tele Converter (G1/G2).....	Canon E++ £49
TC-DC58N Tele Converter (G3,4,6).....	Canon E++ £29
Titanium 2X Digital Tele Lens.....	Vitacore E++ £19
WC-DC52 Wide Converter.....	Canon E+ £39
WC-DC52 Wide Converter PowerShot A60,A70,A75).....	
.....Canon E++ £45	
WC-DC58N Wide Converter.....	Canon Mint- £79
WP-DC70 Underwater Housing (xus 700).....	Canon Mint- £109
WT-DC700 Underwater Housing.....	Canon E++ £39

Contax Digital Compacts

Fuji Digital Compacts

F100FD.....	Fuji As Seen £59
Finepix F11.....	Fuji E+ £39
Finepix F70EXR.....	Fuji E+ £49
Finepix HS10.....	Fuji E++ £129
Finepix HS20 EXR.....	Fuji As Seen / E++ £99 - £119
Finepix S200 EXR.....	Fuji As Seen £99
Finepix S3200.....	Fuji As Seen £39
Finepix S8200.....	Fuji Mint- £99
Finepix S8500.....	Fuji E++ £99
S2950.....	Fuji E++ £99

Leica D Series Cameras

Digilux 3 + 14-50mm F2.8-3.5.....	
.....Leica E+ / E++ £349 - £549	
Digilux 3 Body Only.....	Leica E+ £269
Dlux 5 Black + Leather Case.....	Leica E++ £329
Dlux 6 + Leather Case.....	Leica E+ £369

Minolta Digital Compacts

RC-3 Remote Control.....	Minolta E++ £5
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Nikon Digital Compacts

28mm Filter Set for Coolpix 995.....	Nikon E++ £25
67mm Filter Adapter + 4 Filters (Coolpix 5700).....	
.....Nikon E++ £35	
Coolpix 950.....	Nikon E+ £49
Coolpix 990.....	Nikon As Seen £59
Coolpix 995.....	Nikon E+ / Mint- £69 - £89
Coolpix L810.....	Nikon E++ £99

Coolpix P7000 + Leather Case.....	Nikon E++ £199
Coolpix S3300.....	Nikon E++ £39
Coolpix S3600 - Black.....	Nikon E++ £49
MC-DC2 Remote (D80/90).....	Nikon E+ £12
TC-E2 Tele Converter.....	Nikon E++ / Unused £25 - £69
TC-E2 Tele Converter.....	Nikon Unused £69
TC-E3 ED Converter.....	Nikon E++ / Unused £29 - £49
WC-E3 Wide Angle Converter.....	Nikon Unused £49
WC-E63 Wide Angle Converter.....	
.....Nikon E++ / Unused £29 - £99	
WC-E76 Wide Converter + VR-E21 Adapter.....	
.....Nikon Mint- £39	
WC-E80 0.8x Wide Converter.....	Nikon Mint- £69
WC-E80 Wide Converter.....	Nikon E++ £39

Olympus Digital Compacts

C5060 Wide Zoom + BH-LD20 Grip ..	Olympus E++ £59
MCON 35 Conversion Lens.....	Olympus E++ £59
SP-620 Ultra Zoom.....	Olympus E++ £79
SP820 Ultra Zoom.....	Olympus E+ £79
TCON 14 Converter.....	Olympus E+ / Mint- £15 - £19
TCON14B Tele Converter (E10/20).....	
.....Olympus Mint- / Unused £39 - £59	
TCON300s Converter (E10/20).....	Olympus Mint- £89
Tough TG-2.....	Olympus E++ £149
WCON-08B Wide Converter.....	Olympus E++ £29 - £39
WCON-08B Wide Converter (E-10 & E20).....	
.....Olympus E++ £49	

Other Brand - Digital Compacts

Compactline 150.....	Rollei E++ £49
Compactline 80.....	Rollei E++ £39
EX1.....	Samsung Mint- £139
WB690.....	Samsung E++ £59
WB710.....	Samsung E+ £119

Panasonic Digital Compacts

0.45x AF Pro HD Wide Converter.....	Tokina Mint- £25
DE-A49 Charger.....	Panasonic E++ £19
DMC FZ28.....	Panasonic E+ / E++ £109 - £129
DMC FZ30.....	Panasonic E+ £49
DMC FZ38.....	Panasonic E++ £89 - £109
DMC FZ45 + LT55 Tele Converter.....	Panasonic E++ £199
DMC LX1.....	Panasonic E++ £79
DMC LX3.....	Panasonic E+ £99
DMC LX3 + Underwater Housing.....	Panasonic E++ £449
DMC LX3 - Black.....	Panasonic E++ £99
DMC LX5.....	Panasonic E++ £139
DMC LZ40 - Black.....	Panasonic Mint- £99
DMC TZ7.....	Panasonic Exc £59
DMC-FZ62.....	Panasonic E++ £99
DMW-FL220 Flash.....	Panasonic E++ £49
DMW-LA6 Lens Adapter (DMC-LX).....	
.....Panasonic E++ / Mint- £9 - £15	
DMW-RSL1 Cable Release.....	Panasonic E+ £20
DMW-VF1 Viewfinder.....	Panasonic E+ £59
DSC XS3.....	Panasonic Mint- £75
FL360 Flash.....	Panasonic E++ / Mint- £109 - £129
FZ100.....	Panasonic E+ £99
Twin V Pro Charger.....	Hahnel E++ £15

Pentax Digital Compacts

i10 - White.....	Pentax E+ £69
Optio RX18 Compact.....	Pentax E+ £59
Remote Control E.....	Pentax E++ £9

Ricoh Digital Compacts

24-72mm F2.5-4.4 VC GXR Unit.....	Ricoh E++ £129 - £139
24-85mm F3.5-5.6 GXR A16.....	Ricoh Mint- £199
28-300mm F3.5-5.6 VC GXR Lens.....	Ricoh E++ £129
28-300mm F3.5-5.6 VC Lens GXR Ricoh Ex Demo £159	
50mm F2.5 Macro GXR.....	Ricoh E++ / Mint- £169
CA1 Cable Switch GR.....	Ricoh E++ £15
GF-1 TTL Flash for GXR.....	Ricoh Clearance £179
GF1 External TTL Flash for GXR.....	Ricoh E++ £129
GR Digital.....	Ricoh E++ £349
GV1 Finder.....	Ricoh E++ / Mint- £59 - £65
GW1 Wide Converter (GR / GR II).....	Ricoh E++ £35
GX100.....	Ricoh Exc £79
GX100 + V/Finder.....	Ricoh E+ £119
GXR + 28-300mm.....	Ricoh Mint- £199
GXR + 28-300mm + VF2 Finder.....	Ricoh E++ £299
GXR + 28mm F2.5.....	Ricoh Mint £289
GXR Body + M Mount Module.....	Ricoh E++ £299
SX-55L Leather Case (For GXR + 50mm).....	
.....Ricoh Mint- £19	
VF-1 Finder (GX100 & GX200).....	
.....Ricoh E++ / Mint- £39 - £49	

Sigma Digital Compacts

DP1.....	Sigma E+ £119
DP1S + AML-1 Close Up.....	Sigma E+ £149
DP2 Merrill Compact + LH2 Hood.....	Sigma Mint- £259
DP3 Merrill Compact + LH3 Hood.....	Sigma Mint- £279
HA21 Hood/Adapter.....	Sigma Mint- £15

Sony Digital Compacts

2x NP-BX1 Batteries (RX100).....	Sony Mint £39
ACC-DCBX Car Charger Kit.....	Sony Mint £39
BC-TRW Battery Charger.....	Sony Mint- £25
BC-TRX Charger.....	Sony Mint £35
DSC RX1.....	Sony E++ / Mint- £1,549
DSC-H5 + Lenses.....	Sony E++ £129
DSC-H9.....	Sony E+ £69
DSC-HX1.....	Sony E+ £99
DSC-HX100V.....	Sony E+ £139
DSC-HX200V.....	Sony E++ £179
DSC-R1.....	Sony E+ £149
DSC-RX100.....	Sony E++ / Mint £219 - £249
DSC-T77.....	Sony Mint- £99
LCJ-RXC Jacket Case (RX100II).....	Sony Mint £39
LCS-CSJ Soft Carrying Case.....	Sony Mint £5
LCS-CSW Soft Carrying Case.....	Sony Mint £5
RM-VPRI Remote Commander.....	Sony Mint- £39

VCL-HG1737C 1.7x Tele Converter.....	Sony E++ £69
VCL-MHG07 Wide Converter.....	Sony E++ £34
VFA-49R1 Filter Adapter (RX100II).....	Sony Unused £15

Digital Mirrorless

Fuji X Series Cameras

Finepix X10 Black + Case.....	Fuji E+ £199
Finepix X100.....	Fuji E+ £329
Finepix X100 + LH-X100 Hood.....	Fuji E+ £389
Finepix X100s Silver.....	Fuji E++ £519 - £529
Fuji Finepix X100 Black LTD.....	Fuji E+ £489
X-E1 Black Body Only.....	Fuji E++ £199
X-E1 Black Body Only + Case.....	Fuji E++ £219
X-E1 Silver Body Only.....	Fuji E+ £179 - £199
X-E2 Black Body Only.....	Fuji Mint- £399
X-M1 Body Only - Black.....	Fuji E++ £179
X-Pro1 Body.....	Fuji E+ / Mint- £279 - £339

Nikon 1 Cameras

J1 Black + 10mm.....	Nikon Unused £199
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Olympus Pen Cameras

E-P2 Black Body Only.....	Olympus E+ £99
E-P2 Chrome Body Only.....	Olympus E++ £99
E-P3 Body Only - Black.....	Olympus E+ £159
E-P3 Body Only - Silver.....	Olympus E+ £149
E-P5 Black + 14-42mm.....	Olympus Mint- £449
E-PL1 Black + 14-42.....	Olympus E++ £109
E-PL1 Black Body Only.....	Olympus E++ £79
E-PL1 Blue Body Only.....	Olympus E++ £69
E-PL2 Black Body Only.....	Olympus Ex Demo £139
E-PL3 Black + 14-42mm + Flash.....	Olympus E+ £129
E-PL5 + 14-42mm.....	Olympus Mint- £229
E-PL5 Black Body Only.....	Olympus E++ £179
OMD E-M1 Body Only.....	Olympus E++ / Mint- £649 - £689
OMD E-M5 Black Body Only.....	
.....Olympus E+ / Mint- £319 - £349	
OMD E-M5 MKII Body Only - Silver.....	Olympus Mint £769
OMD E-M5 Silver Body Only.....	Olympus E++ £359

Panasonic G Camera

BL-GF1 Bracket (Panasonic GF1).....	Kirk E+ £49
G1 Body Only.....	Panasonic E+ £49
G5 Body Only.....	Panasonic E++ / Mint- £149
G6 Body Only.....	Panasonic Mint- £229
GF-1 Body Only.....	Panasonic E++ £69
GF-2 Body Only.....	Panasonic E+ £79
GF-3 Black Body.....	Panasonic E++ / Mint- £79 - £99
GF-3 Red Body.....	Panasonic Mint- £99
GF5 + 14-42 mm - Black.....	Panasonic Unused £239
GH-2 Body Only.....	Panasonic E+ / E++ £199
GH-3 Body Only.....	Panasonic E++ £429
GH1 Body Only.....	Panasonic E+ £149 - £179
GX1 Body Only.....	Panasonic E+ / E++ £119 - £129
GX7 Body Only.....	Panasonic Mint- £379

Pentax Q Cameras

Q Body Only.....	Pentax E++ £129
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Samsung NX System

20mm F2.8 i-function.....	Samsung Mint- £109
NX10 + 18-55mm.....	Samsung E++ £139
NX100 + 20-50mm.....	Samsung E++ £99
NX1000 Body Only.....	Samsung E+ £149
NX1100 + 20-50mm.....	Samsung Mint- £149

Sony NEX Cameras

NEX3 + 16mm F2.8.....	Sony E++ £159
NEX3 + 18-55mm + Flash.....	Sony E++ £179
NEX5 + 16mm F2.8.....	Sony E+ £149
NEX5 + 18-55mm + 16mm.....	Sony E+ £199
NEX7 + 16-50mm.....	Sony E++ £399
NEX7 + 18-55mm.....	Sony E++ £449 - £499
NEX7 Body Only.....	Sony E+ £369

Digital SLR Cameras

Canon Digital SLR

EOS 1000D (Infra Red) Body Only.....	Canon E++ £239
EOS 1200D Body.....	Canon Mint- £179
EOS 1D MkII Body Only.....	
.....Canon As Seen / E+ £199 - £249	
EOS 1D MkIII Body Only.....	Canon E+ / E++ £589 - £689
EOS 1D MKIV Body Only.....	Canon E+ £1,849
EOS 1DS MkII Body Only.....	Canon Exc / E+ £489 - £499
EOS 1DS MkIII Body Only.....	Canon E+ / E++ £989 - £1,299
EOS 1DX Body Only.....	Canon E++ £3,549
EOS 300D Body Only.....	Canon As Seen £49
EOS 500D Body Only.....	Canon E++ £179
EOS 50D Body Only.....	Canon E+ / E++ £239
EOS 550D Body Only.....	Canon E+ £179
EOS 5D + BG-E4 Grip.....	Canon E+ £349
EOS 5D Body Only.....	Canon E+ / E++ £329 - £349
EOS 5D MkII Body + BG-E6 Grip.....	Canon E+ £899
EOS 5D MkII Body Only.....	Canon E++ £849
EOS 60D Body Only.....	Canon E+ £349
EOS 6D Body Only.....	Canon Mint- £989
EOS 7D Body Only.....	Canon E+ £439
EOS M + 18-55mm.....	Canon E++ £149
Rebel XT (350D) Body Only.....	Canon E+ £49

Contax Digital SLR

Fuji Digital SLR

S2 Pro Body Only.....	Fuji As Seen £69
S3 Pro Body Only.....	Fuji E+ £99 - £129
S5 Pro + MB-D200 Grip.....	Fuji E+ / E++ £239 - £289

Kodak Digital SLR

Leica S/S2 Accessories

Multi Function Grip S2 + Handstrap.....	Leica E++ £389
S-M Lens Adapter (15310).....	Leica Unused £95

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Digital
PHOTOGRAPHY

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- Total Digital Photography Magazine

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T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FWD,
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No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
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No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
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72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
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82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
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		Fog (strong or light)	£9.99
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		Red, Orange, Yellow each	£9.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

Six-Piece ND Filter Kit £43.99

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Bayonet-Fit Lens Hoods	Screw-Fit Lens Hoods
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	
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Load: 7.0kg
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RRP £251 **NOW £169.99**

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Load: 5.0kg

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Load: 5.0kg

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hahnel

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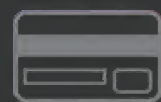
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Final Analysis

Roger Hicks considers...

'The Madonna', 2001, by Alessandra Sanguinetti

This image is part of a series of pictures that, at first sight, seem to have very little in common, except the same two models. The more you look at them, though, the more multi-layered they become, and the more blurred are the boundaries between what is found, what is constructed, what is perceived and what (if anything) is real.

In the absence of computer-generated imagery we are entitled to assume that the camera recorded what was in front of it, even if Adobe Photoshop can combine disparate elements in ways that are not immediately apparent. It seems easier to accept that this strange tableau was created directly in front of the camera, without digital manipulation, rather than via electronic wizardry. Why not, after all? If you are prepared to go to these lengths to realise a vision this improbable, why not do it the easy way? Or the hard way? Which is which?

Blessed Virgin

It looks like a real (modern, substantially disused) stable, with real junk in it. Look at the mildew on the wall, the old oven behind the kneeling girl, the tottering pile of bricks and the oil drums. But the Blessed Virgin (taking the title at face value) is hardly iconographically conventional, and the plastic Baby Jesus seems deliberately chosen for grotesqueness.

And yet, the kneeling child, exquisitely rendered, perfectly exposed, is all sweetness and light, and almost a parody of the saccharine Gentle Jesus Meek and Mild pictures so beloved of a certain kind of Christian. Is she insincere?



© ALESSANDRA SANGUINETTI/MAGNUM PHOTOS

'It looks like a real (modern, substantially disused) stable, with real junk in it'

What does insincere mean? Is she just playing? Her angel wings appear to be elephant grass. Is she supposed to be an angel, or is she merely kneeling in front of some elephant grass? The blue of her dress recalls the iconographic colour of the dress of Mary Mother of God.

Can we call the picture blasphemous? The animal on

the right, with the strange triangular collar, appears (in defiance of Leviticus 11:7) to be a pig, bowing its head in worship. Why is there a skull on the left? By the look of it, a ruminant skull – ruminant in both senses? It is surely a memento mori, a prophecy of Golgotha. For that matter, can blasphemy exist? Either God is

transcendent and cannot be blasphemed, or does not exist and cannot be blasphemed.

Many people have said in response to this column that even though they sometimes violently disagree with what I write, they generally welcome the way it makes them think. This picture, I suggest, raises just about every question there is, just like Rudyard Kipling's six honest serving men: What and Why and When/And How and Where and Who.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Tim Rudman

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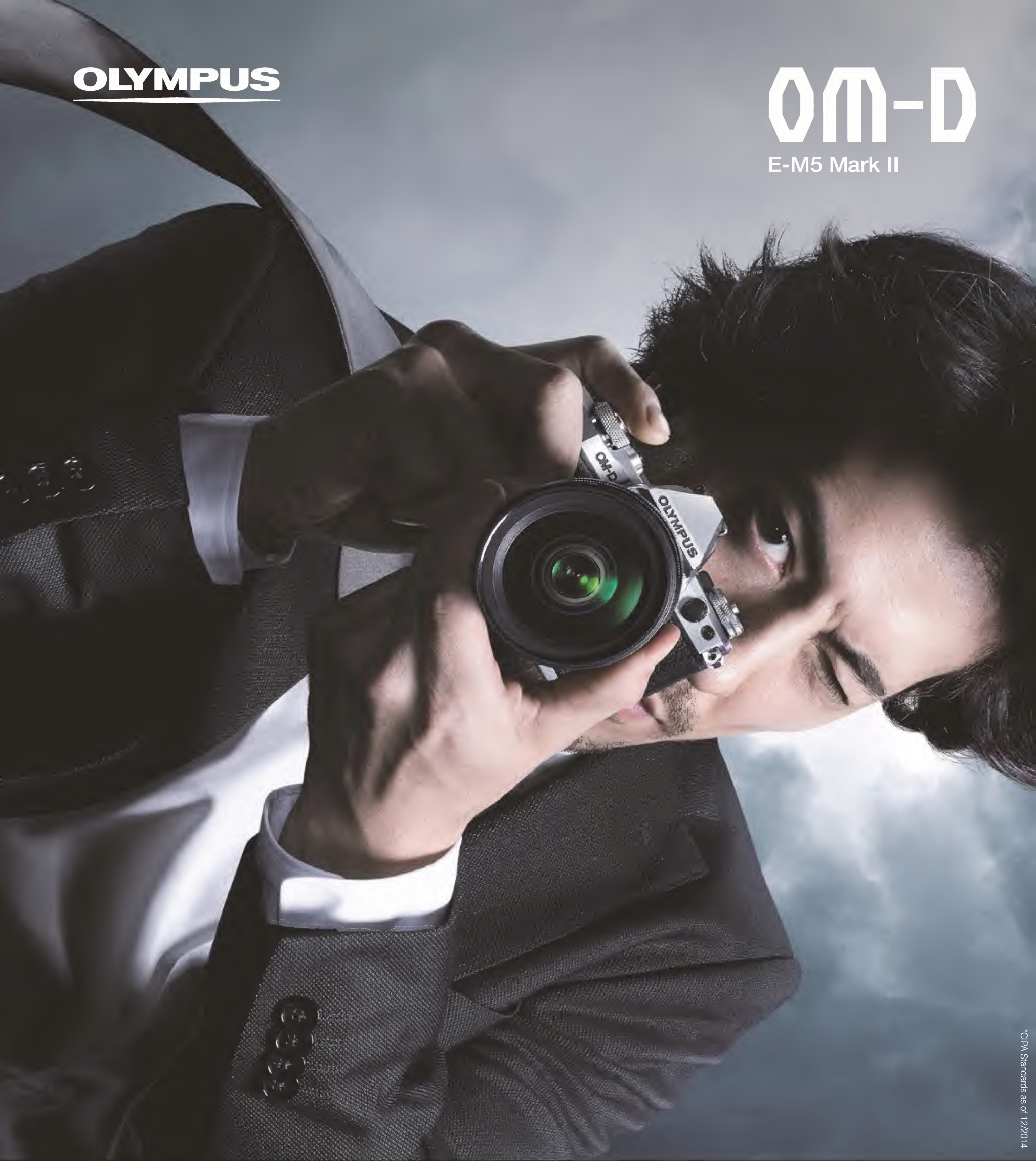
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